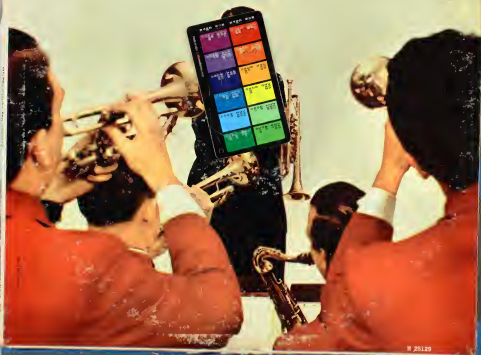


# MALTBY SWINGS FOR DANCERS

**RICHARD MALTBY  
AND HIS ORCHESTRA**



W 25129

Canon

# MALTBY SWINGS FOR DANCERS

**RICHARD MALTBY  
AND HIS ORCHESTRA**

ROULETTE  
DYNAMIC HIGH FIDELITY



AVAILABLE IN DYNAMIC STEREO

# MALTBY SWINGS FOR DANCERS

**RICHARD MALTBY  
AND HIS ORCHESTRA**

## SIDE A:

IN THE STILL OF THE NIGHT (From the film "Rosalie") • WALKIE TALKIE •  
HONEYSUCKLE ROSE • SPOOKS • IN A LITTLE SPANISH TOWN • COOL CITY

## SIDE B:

PEANUT VENDOR • LOVER (From the film "Love Me Tonight") • MOANIN' • AUTUMN  
LEAVES • I GOT PLENTY O' NUTTIN' (From the musical "Porgy And Bess") • MIDNIGHT MOOD



Richard Maltby has always been an explorer, a musical adventurer, who has never stopped searching for new innovations, new horizons in music and sound. It was this way through the many years that he was one of the most sought after arrangers, and it has remained this way ever since he formed his own dance band in 1955. The success of the Maltby band has been its inventiveness, its conformity to the basic elements of a swingin', rhythmic, melodic flavor and powerful dance beat, but its non-conformity of style and adherence to accepted big band techniques. *Maltby Swings For Dancers* is a superb, new dance collection that lays bare the inner workings of the Maltby band. In this album of seven well remembered standards and five originals, Richard Maltby records for the first time the

sound of contrapuntal writing for the trumpet section, instead of the usual overworked block writing that is used in dance band arrangements. The result as heard on IN A LITTLE SPANISH TOWN, PEANUT VENDOR, I GOT PLENTY O' NUTTIN' and HONEYSUCKLE ROSE is a trumpet section that all seems to be moving separately. Maltby's own description of this contrapuntal sound is that "It's almost like Bach inventions." The trumpet section includes four trumpets, two flugel horns and a bass trumpet played by Frank Rehak. The rest of Maltby's aggregation includes five saxes led by alto sax, Joe Lenza, and alto soloist Jerry Di Angelis, two trombones, bass, drums, guitar and percussion. In pointing out the band's make-up, another interesting and different facet of Maltby's set-up

comes to light. The band uses no piano. Instead, an amplified guitar comes into play and piano solo parts are substituted by other instruments in the band. Casting aside all inside analysis of the Richard Maltby Orchestra, the dancer (and listener too) is concerned with that final, overall sound, that beat, that strong melody line to rely on. The answer is all here. Whether the band is offering their theme, MIDNIGHT MOOD, or COOL CITY, composed and arranged by Bill Potts, or a standard like IN THE STILL OF THE NIGHT, the dancer out on the floor counts first, last and always. Maltby is an explorer who long ago discovered the music formula dancers love. In this set, the band again applies this formula and it is very much in evidence throughout every moment as "Maltby Swings For Dancers."

By utilizing the highest standards of meticulous engineering and electronic techniques this recording has also been designed to play on any stereophonic equipment giving an equally true, living sound reproduction. Stereophonic Equipment Will Not Cause This Dynamic High Fidelity Recording To Ever Become Outmoded!



featuring **Who's That Girl** and **Let Me Blow Ya Mind** with **Gwen Stefani**

**DR. DRE, SHOK, TEFLON, THE MARLEYS, STEVIE J., SWIZZ BEATZ AND MORE**

**DMX, DRAG-ON, THE LOX and DA BRAT, TRINA & TEENA MARIE**



**BUY WHOLESALE  
MANAGEMENT**





# Andy Narell

## Hidden Treasure

EVERY ONCE IN A WHILE A MUSICIAN HITS THE SCENE WITH SUCH FLAIR AND VIRTUOSITY THAT EVERYONE STOPS AND LISTENS IN AMAZEMENT...

LADIES AND GENTLEMEN MEET ANDY NARELL:  
STEEL DRUMMER EXTRAORDINAIRE!

ANDY NARELL'S STARTLING NEW LP HIDDEN TREASURE (IC 1053) EXPLORES THE BREATH-TAKING SCOPE OF THE STEEL DRUM, PLAYING ONE OF THE RICHEST AND MOST EVOCATIVE INSTRUMENTS IN THE WORLD. ANDY'S VIVID MUSICAL PORTRAITS RANGE FROM AN IMPRESSIONISTIC, SHROUDED FULL MOON TO THE FESTIVE AIRS OF A CARIBBEAN STREET FAIR.

### SIDE ONE

#### YOHIMBE

(Andy Narell)

#### SEVEN STEPS TO HEAVEN

(Victor Feldman/Miles Davis)

### SIDE TWO

#### FULL MOON

(Andy Narell)

ANDY NARELL—steel drums, piano, timbales, percussion, vocals

KENNETH NASH—congas, bongos, timbales, percussion, vocals

STEVE ERQUIAGA—guitar

RICH GIRARD—electric and acoustic bass

also:

Glenn Cronkhite—drums, percussion on "Full Moon" and "Yohimbe"  
Jeff Narell—timbales, percussion on "Full Moon" and "Yohimbe"  
Jenny Holland—vocals on "Seven Steps To Heaven" and "Yohimbe"  
Debra Ponyes—vocals on "Yohimbe"  
Steven Miller—vocals on "Yohimbe"

(3:53)

(2:46)

(5:18)

SAMPLER  
33% STEREO

From the album "Hidden Treasure" (IC 1053)  
on Inner City Records

"A welcome relief from the barrage of presently popular fusion jazz. Truly refreshing."

–Dove Loya  
WJRH Radio

"The music is infectiously rhythmic and contemplative. A superb album."

– Conrad Silvert  
S.E. Chronicle

*Narell spans a wide range of sounds—A sparkling debut* —

— Coshbox

"There is a treasure hidden in these grooves. Strongly mentonous."

—Walrus

"Some of the most driving jazz we've caught in a long time."

—Goodphone



And Norell brings the full force of the power of all reality and that night awakens with heaps in the manner of ancestral eponyms, abandoned constructions with a Hallelujah. Treasure is a leap, jump for joy, the one of the night, the sense of the year.

Michael F. Hopkins  
Buffalo, Jazz Renown

style, marked by an infectious rhythmic and contemplative theme that is convincing, so long as the general high quality of the musicianship

**-Conrod Silken**  
San Francisco Examiner  
& Chronicle World

Inner City has a truly unique and very listenable debut album from ANDY NARELL who solos on steel drums. Before you dismiss this project as some kind of novelty schtick, give a listen to Andy's album, "Hidden Treasure" (JC 1058). He tackles those drums like they were a piano keyboard to produce some of the most driving jazz we've caught in a long time. Tracks of interest pop up all over the place, but center your initial attention on "Full Moon," "Yumimbe" and "Seven Steps to Heaven."

—Jack Gold  
Goodphone

PRODUCED BY ANDY NARELL  
Associate Producer Steven Miller

Design by Suzanne Hill  
Drawing by Donald Loxton  
Mastered by Bob Ludwig, Masterdisk

[illegible]- George Melton  
Walrus

There is a treasure trove of books in the **THE UNIVERSITY MICROFILMS**



INNERTY  
IC 1053 AS

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*An Enchanted Evening...*

With **THE JAMAICA  
CONSTABULARY FORCE BAND**

CONDUCTOR: CECIL L. WARREN, M.B.E. DIRECTOR OF MUSIC, J.C.F.



DY 3359 STEREO

# An Enchanted Evening...

MADE IN JAMAICA BY  
DYNAMIC SOUNDS  
RECORDING CO. LTD.

Port Royal in its long history has been host to the likes of Captain Henry Morgan and his Buccaneers, and that most famous of all British Seamen, Admiral Lord Nelson. In more recent times it became the cradle of the Jamaica Constabulary Force Band.

It was at Fort Charles, Port Royal in March, 1958 that the Band gave its first performance, under the leadership of Supt. C.T. Beare. Since then the Band has given concerts there every fourth Sunday evening.

The Band travels regularly throughout Jamaica performing both at official and private functions, and has delighted hundreds of thousands of Jamaicans and visitors. Special emphasis is placed on free performances in public places, and the Band has made an invaluable contribution to the police public relations programme.

All members of the Band are trained policemen, and are occasionally called upon to put away their musical instruments and perform regular duties with their colleagues in other Branches of the Force.

The tunes in this the Band's first album, have been carefully selected for your listening pleasure, and may you truly enjoy them.

## SIDE ONE

The Standard of St. George

Ball Ha'

If I were a rich man

Some Enchanted Evening

Begin the Beguine

The Two Imps (Xylophone Duet)

Ciribirihin

Hawaii Five O

Explorer

Alford

Richard Rodgers

Jerry Bock

Richard Rodgers

Cole Porter

Alford

P. Bucalossi

Arr. A.B. Cardoza

Arr. H.G. Buckley

## SIDE TWO

Tribute to Louis Armstrong Arr. John Edmondson

The Thin Red Line

Maria Elena

Coleman Stomp

Hawaiian Wedding Song

Jamaican Mentos

J.C.F. March

Jamaica Anthem

Alford

Arr. H.G. Buckley

James E. Handlon

Charles E. King

Traditional

ALBUM DESIGN: Moo Young/Butler Assoc. Ltd.

PHOTOGRAPHY: Aston Chin

A DYNAMIC SOUNDS PRODUCTION

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Telex Address: Dynsound 2296

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Printed in Jamaica by Times Printery

DY 3359 STEREO





the musical heritage society inc.

STEREO

MHS  
1376

VINCENT LÜBECK

COMPLETE  
ORGAN  
WORKS

.

MICHEL CHAPUIS  
*at the Klapmeyer Organ  
of the St. Nicolas Church,  
Alttenbruch, Lower Saxony*

## VINCENT LUBECK

(1656-1740)

## Complete Organ Works

## Side 1:

- Prelude and Fugue in G Minor (No. 4)  
 Prelude and Fugue in C Minor (No. 5)  
 Prelude and Fugue in E Major (No. 2)  
 Prelude and Fugue in C Major (No. 6)

## Side 2:

- Prelude and Fugue in F Major (No. 3)  
 Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7)  
 Prelude and Fugue in D Minor (No. 1)

## MICHEL CHAPUIS

at the Klapmeyer Organ of the St. Nicolas Church, Altenbrach, Lower Saxony

It was near the close of the 17th century that the North German organ school attained its apogee with Buttstedt. However, two of his contemporaries merit recognition: his great student Nikolaus Bruhns who died quite young, and Vincent Lübeck who lived a quite respectable number of years.

Lübeck was born in Padshuhten, near Dornum, in the Duchy of Bremen, in 1656 (1654 according to some sources). His father, who bore the same Christian name, plied his trade as organist in various North German towns, and it is not known if his origins were in the town whose name he bore. In any case, his son spent the better part of his youth in Flensburg. The first concrete biographical data concerning our composer is his nomination as 16th to the post of organist in the Church of Saints Cosmas and Damian in Stade, near Hamburg. At his disposal was an admirable instrument, completed in 1679 by Arp Schnitger (53 stops, three keyboards and pedal), still preserved today.

He acquired a great reputation not only as a performer and composer, but as a teacher and specialist in problems of organology. In 1702, at the height of his career, he was invited to the St. Nicholas Church, the first church of Hamburg, where he encountered Arp Schnitger's great organ.

Lübeck proved worthy of this masterpiece, as Matheson, writing in 1721, pointed out: "That extraordinary organ . . . possessed an organist who was no less great than to catalogue a man of such great repute the name Vincent Lübeck alone should suffice, and thus end all panegyric." Lübeck maintained his post until his death, Feb. 9, 1740, but was assisted from 1735 on by his youngest son Vincent (1684-1755). Very few of Lübeck's works have survived, so that the potent reputation attests all of his many organ works. With the exception of works which have been lost, for that an organologist organist of such high repute should have written so little for his instrument is highly improbable.

It is difficult to devise a chronology for the seven complete works recorded here. Hermann Kellenkott, whose modern edition served as the basis for this recording, established his chronology on the basis of form. The North German toccata with its many fugue sections having evolved steadily toward the depiction of a single and fugue used by Bach. This reasoning is not corroborated by the relative merit of the two works. The work with two sections and all that, in C minor (No. 4) consists of no fewer than three fugue sections; the C major and C major works (Nos. 2 & 6) have two, and the three other preludes and fugues have single fugue sections.

The preludes and fugues were probably composed for Sunday Vespers which in Lutheran cities of that time took on the character of spiritual concerts. These works reveal Lübeck as a virtuoso of the highest order, supreme master of his instrument. His pedal passages suffer nothing from comparison with those of Bruhns or Buttstedt, while his musical invention is always interesting, and sometimes absolutely genial. Themes are solidly

drawn, rhythms unceasingly lively and varied, the clockwork yet simple polyphony is unobstructed by occasionally complex subplots, while the harmony, at times limpid and distant, at times audacious, is always full and striking. Finally, Lübeck reveals himself as an architect of great imagination, alloying breadth and grandeur with banality and proportion.

The Prelude and Fugue No. 1 in D Minor is presented as a great typicity of three equal panels, two toccatas framing a central fugue. The first toccata alternates manuals and pedal, first in broad patterns and then two extensive pedal solos, then in a more nimble manner. The constant presence of the initial motive assures the unity of the whole. The subject of the four-voice fugue is built on repeated eighth-notes such as those often used by Buttstedt, and includes a descending leap of a diminished seventh. The pedal participates actively in polyphonic texture. The fugue ends with a homophonic passage and the return of the 16th-notes of the toccata marks the beginning of the third panel with lively rhythmic contrast. The two last, solemn final measures establish the major mode.

The Prelude and Fugue No. 2 in E Major is the best known and most significant of Lübeck's work, with the exception of No. 4. The initial toccata in striking for its brilliant opening. The 16th-note theme descends from treble to bass, adorning an important pedal solo. The first fugue, for four voices, is followed by a brief interlude for manuals alone, a three-voice fugue variant. The second fugue, more developed than the first, the second fugue, also in four voices, transforms its subject into a first waltz, but still while incorporating the initial motive, which in present is left out, a grand concluding gesture of three slow and steady measures.

The Prelude and Fugue No. 3 in F Major differs from the others in its sources, its very simple style and restrained scope. Lübeck constructs a depiction of perfectly equal proportions. The two-part toccata consists of two contrasting sections: a rapid allegro subject in the opening pedal passage. The four-voice fugue is built on a very lively and plastic subject with a great deal of agility. The homophonic conclusion includes a lengthy 16th-note pedal passage.

The Prelude and Fugue No. 4 in G Minor is Lübeck's masterpiece. The subject, a lively contrapuntal melody, is the subject matter of all the six Preludes and Fugues. The audacious and complex initial toccata begins with a grandiose and grave introduction. A striking unity of thought is conferred to the entire work by the injection toward the sub-dominant minor of the 16th-note descending to the 14th-note. The subject of the fugue subject. The final fugue measures include a two-voice pedal part, as in the entire first fugue in five voices, a disposition often encountered in the music of Beethoven, but not of Buttstedt. The fugue ends on the dominant, where the second fugue begins. The four-voice fugue varies the subject of the first and includes a lovely, streamlined counter-subject. A brief and virtuosic toccata episode, ending with an archaic double leading-note cadence leads

to the final fugue in four parts, a rapid *allegro* in 3/4, on a rhythmically altered version of the initial subject.

The Prelude and Fugue No. 5 in C Minor is perhaps unfinished or has in some other way come to us incomplete. The prelude depicts the typical traits of the 16th-note toccata, such sections being punctuated by an energetic cadence with a descending octave leap. The ample conclusion ends with a greatly shrill. The fugue is built on a subject of repeated eighth-notes typical of Lübeck. The concluding allegro comes to rest on the dominant, leaving the work suspended in G major, leading us to believe a following section must surely have been intended.

The Prelude and Fugue No. 6 in C Major corresponds almost exactly in its four-section formal design to that of No. 2. The opening toccata, with its simple diatonic harmonies, begins with a 16th-note pedal solo, followed by other, briefer solos. The second episode of the following four-voice fugue consists of a fugato in rapid 16th-notes played on the manuals exactly as in the E major work. But the subject and counter-subject of the second fugue do not derive from those of the first, and instead of a sensory meter Lübeck writes an *allegro* in 3/4, *alla breve*.

The Choral-Fantasia on "Ich ruf zu Dir, Herr Jesu Christ," a grandiose treatise of 275 measures and one of the longest of the North German school, forms a worthy counterpart to the *Nachkommen der Heiden Heiland* of Bruhns. The virtuosic instrumental writing mixes use of crossing hands, a technique much loved by the old Baroque. The four periods of the hymn are paraphrased and elaborated little by little according to a plan, complex perhaps at first view, but of remarkable architectural logic. The composition's twelve sections can be regrouped in four paired panels, two by two. The first group (lines 1-52) consists of four sections of strictly polyphonic and even fugue writing, successively paraphrasing the first two periods of the hymn. The second group (lines 53-109) consists of two contrasting sections: a rapid *allegro* in 3/4 time on the third period of the hymn and a five episode with ample effects on the first two periods (94-105). This ends the first half of the immense study.

The second half, somewhat more developed, paraphrases the last five periods of the melody and includes two groups. The first (lines 110-215) consists of three sections: the opening group and, like it, consists of four polyphonic and fugue sections based on the periods of the hymn. Similarly, the second group of two sections is one based on the last period of the hymn in a lively 3/4 *allegro*, the other freely concluding the work in the monumental style of the toccata.

But the work is not recommended solely by its beautiful architectural qualities; it touches us equally through its great wealth of musical invention, existing in an austere religious sentiment in emotionally penetrating terms. This unique example of Lübeck's organ choral style will surely impress us more than we possess no others from the same pen.

HARRY HALBREICH

Translated from the French by James Rich

Stems: records may be played on modern mean equipment.  
 It is advisable to wipe record with antistatic dust cloth before playing.

the musical heritage society inc.

1961 Broadway, New York, N. Y. 10003

## Timings:

Side 1: 8:04 - 3:57 - 5:26 - 4:58 / 72:34

Side 2: 2:49 - 12:42 - 6:47 / 70:30

Recorded by VALOIS

Library of Congress Catalog Card No. 72-70294



# BUBBLEGUM RAGS



A1. Daigo Da  
A2. Walts Over  
A3. Smokescreen  
A4. Menachem's Singles

B1. Last Of Days  
B2. Alaska (Revisited)  
B3. Charms  
B4. Tractor Trailer

All Songs Written & Performed By Art Con  
Except  
Daigo Da Lyrics Written By Dicky Dahl.  
Tractor Trailer Lyrics Written  
And Performed By Jont

Daigo Da And Charms Recorded By  
Roman Kuebler & Craig Bowen At  
Pablo Fiasco's Reggae Sweatshop,  
Baltimore. All Tracks Mixed At  
Hudson Sound Lab By Jz Barrell

Mastered By Greg Vaughn  
At The Spot Mastering  
And Paul Gold At Salt Mastering.  
Cover Design By Rich Zerbo  
Produced By Artanher

ART CON Is Joe Fiorentino, Art Lavis, Jake Orr, Chris Seeds, Jon Warren, Artanher, And Michael Tritter. The Social Registry/Bubblegum Reggae 2011. © 2011 Fresh Squeezed Music (Jascep)

ella at  
duke's  
place



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V-4070

ella at duke's place



# Looking Back

## Looking Back

The Root Is On Fire - Rockmaster Scott 7:30 (119 bpm)  
Shackles - RJs Latest Arrival 5:58 (129 bpm)  
Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm)  
When I Hear Music - Debbie Deb 6:22 (130 bpm)  
Atomic Dog - George Clinton 7:36 (107 bpm)  
Jump Around - House Of Pain 6:03 (107 bpm)  
La Freak - Chic 5:20 (120 bpm)  
You Dropped A Bomb On Me /  
Party Train - The Gap Band 8:05 (126 - 129 bpm)

01  
L.A.B. V

# Looking Back



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STEREO

RARE BIRD records  
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# THE BEST OF THE HARPTONES

WHAT IS YOUR DECISION    SINCE I FELL FOR YOU    LIFE'S BUT A DREAM  
MY MEMORIES OF YOU    SUNDAY KIND OF LOVE    GIMMIE SOME  
and many other Hits...



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RARE BIRD records  
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and many other Hits...



LOCKY  
THE FRANKY SHOW  
L.S. 3000 STEREO

# Frank Ponco & The Everglades

## THE FRANK PONCO SHOW

VOLUME 1



**LUCKY**  
records

VOLUME 8  
LUS 308 STEREO

# Frank Yonco & The Everglades THE FRANK YONCO SHOW

**Featuring:** Brian Hatt  
Frank Yonco The Medicine Bow  
The Everglades Brian Hatt  
Kit Connor Compers: Murray Kash

Welcome to the show! It is the purpose of this album to bring you some of the country sounds that you would hear should you attend one of FRANK YONCO'S personal appearances. "The Frank Yonco Show" is modern country music at it's very best. From his recent best selling single,

"THE BALLAD OF FORTY DOLLARS" to brand new songs like, "TO BE THE WIND", this album is great entertainment from start to finish. Listen especially to Frank's version of "EVERYBODY'S TALKIN'" from the film, "Midnight Cowboy".

With Frank at the helm, is his regular backing group, THE EVERGLADES and his female vocalist, KIT CONNOR. Also included in the show are three special guest stars namely BRIAN GOLBEY, London's most new group THE MEDICINE BOW and an up and coming new country star BRIAN HATT. Finally, our compers throughout the show is MURRAY KASH.

"The Frank Yonco Show" has been seen by thousands of country fans from London to Tokyo and now it comes right into your own home!

- Sides**
1. White Silver Sapids
  2. Friend Of Fery Doherty
  3. Everglades
  4. Too Many Bridges
  5. Frank Yonco's Son Of A Gun
  6. All Night Man
  - Side 2.
  1. Travellin' Man
  2. To Be The Wind
  3. My Shown Keep Walking Back
  4. To You
  5. Mama Tried
  6. Chokin' Kind
  6. Jackson
  7. White Silver Sapids (conting)

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- Country Music The Cody Nash Way The Coyoteash Outfit LUS 3001
- Blissers
- Don't Stop
- Country-Peer
- Country Cousins
- Country Cousins
- Dave Peas and Lina Turner LUS 3004

The Everglades

- Frank Yonco
- Frank Yonco
- Brian Hatt
- Frank Yonco
- The Medicine Bow

Frank Yonco  
Frank Yonco

- Kit Connor
- Brian Golbey
- Frank Yonco
- Frank Yonco & Kit Connor
- The Everglades

My Way Of Life

- Ben Ryan LUS 3005
- Sing Something Sinful Ian Russell LUS 3006
- Number One In The Country Bill Brady And The Ranchers LUS 3007
- The Frank Yonco Show
- Frank Yonco And The Everglades LUS 3008
- Country Tonic From The Medicine Bow LUS 3009

- Musicians**
- Frank Yonco Vocals
  - Kit Connor Vocals
  - Ady Edelstone Guitar
  - David Marks Drums
  - Peter Jackson Bass
  - Tom Parker Piano

Produced By: Gordon Smith,  
Recording Engineers: Brian Hatt & Roger Jeffery

Photographer: Arthur Waite  
Cover Photographed at the Westerner, Manchester  
Clothes provided by The Westerner.

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for the latest Country News.

This Record cannot now be ordered on normal terms. It is available for a limited time only. It is available for a limited time only. It is available for a limited time only. It is available for a limited time only. It is available for a limited time only.

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Printed in England by Liff House Ltd. Printed No. 843 885

# "BELIEVE ME"



INCLUDING 6 BONUS  
ROCK & ROLL SONGS

MAD GASS  
BIG NAME BUTTON  
HOT FOR LOVERS  
LEOTARDS  
LITTLE CHICKEN  
SITTIN' WITH MY BABY

THE  
**ROYAL TEENS**

# "BELIEVE ME"



- A**
1. SHORT SHORTS - Frost Music - BMI ... 2.15
  2. ROYAL BLUE - Admiration Music - BMI ... 2.05
  3. LITTLE TRIXIE - Admiration Music - BMI ... 2.15
  4. WHY - Brunswick Pub. - BMI ... 2.10
  5. ALL RIGHT BABY - Brunswick Pub. - BMI ... 2.24
  6. PLANET ROCK - Brunswick Pub. - BMI ... 2.24
  7. WAS IT A DREAM - 1.55
  8. PRETTY GIRL - Pance Music - BMI ... 2.05
  9. OPEN THE DOOR - Admiration Music - BMI ... 2.15
- B**
1. BELIEVE ME - Marble Music - ASCAP ... 2.30
  2. HARVEY'S GOT A GIRL FRIEND - Admiration Music - BMI ... 2.05
  3. DOTTIE ANN - Brunswick Music - BMI ... 2.25
  4. SHAM ROCK - Admiration Music - BMI ... 2.40
  5. WOUNDED HEART - Admiration Music - BMI ... 2.15
  6. HANGIN' AROUND - Admiration Music - BMI ... 2.18
  7. MY MEMORIES OF YOU - Nu-way Music - BMI ... 2.10
  8. COOLATION - Salem Music - BMI ... 2.23
  9. MY KIND OF DREAM - Labell Music - Ascaph ... 2.21

1958 was a very good year for rock 'n' roll. Elvis was hot, The Dancers cooled us off with *One Summer Night*; The Elegants beamed through our transistors with *Little Star*; Bobby Darin rocked our Saturday nights with *Splash Splash*; Jerry Butler and The Impressions kept us dancing close with *For Your Precious Love*; "Let's Rave On," we shouted with the unforgettable Texan, Buddy Holly.

Rock was still young, fun, and dreams sometimes came true during this magical excursion through our musical youth. You could form your own street corner group, practice the harmonies of Dion and The Belmonts with your neighborhood pals, and play your Fender guitar at full treble while picking out lead parts from Chuck Berry and Dale Hawkins recordings.

Some of us were lucky and connected with a hit record...all you needed was some talent, drive and good timing.

The Royal Teens...what a great name. Why didn't I think of that instead of the "Star-Tones"? The Teens connected with one of the biggest novelty rock hits of all time. The song was *Short, Shorts* penned by the group. The Royal Teens hailed from New Jersey...members of the group in 1958 were Bob Gaudio, Tom Austin, Billy Crandall, a fellow named Dalton, plus a chick who fronted with real short shorts on Dick Clark's ABC *Beachnut Show* on Saturday Night.

The Royal Teens were a talented self-contained rock 'n' roll band who hit the worldwide pop music charts in January, 1958 with *Short, Shorts*, and later that year scored again with a smooth ballad titled *Believe Me* when Jerry Villa was added as lead singer.

Included on this rare album is the original 1958 smash, *Short, Shorts*, which reached No. 3 on the Billboard national survey and stayed 16 weeks in the Hot 100 running.

Alan Freed, the King of rock 'n' roll disc jockeys, played *Short, Shorts* nightly throughout New York City. Dick Clark spun it every afternoon on "American Bandstand" and 1958 was the year of the best looking *Short, Shorts* in America.

This album includes never-before-released Royal Teens masters, such as *Royal Blue*, *Why, All Right Baby*, and *Sham Rock* without words, all cut during 1958-59. *Believe Me*, the Royal Teens' second biggest hit (released late '58) broke out of the Italian community in San Francisco, and also became No. 1 in Italy.

Good time rock vocals and instrumentals from the late fifties are plentiful in this collection. The Royal Teens are no longer united but their music and style is now preserved on disc—just another happy slice from our 1958-59 musical past. We all grow up—and so did the Royal Teens. Bob Gaudio, piano player and writer, later joined the *Four Seasons* and in 1964 co-wrote many of the *Seasons* finest recordings such as *Rag Doll* and *Down*. He also wrote and produced Frank Sinatra's *Waterfront* album on Reprise in 1969. Al Kooper was another replacement in the Royal Teens; he went on to help form Blood, Sweat & Tears in the late '60s.

We all move in cycles through this world, but the dreams of youth never felt better than 1958 when you could form your own band and get lucky just like the kids from New Jersey with the really neat name—the Royal Teens.

I think I'll play it one more time...

DEMAND SERIES 010 MANUFACTURED IN U.S.A. MONO

## THE

# ROYAL TEENS

# LEE ANDREWS

## AND THE HEARTS

*featuring their*

# BIGGEST HITS





## LEE ANDREWS & THE HEARTS GREATEST HITS

### SIDE A

1. **TEARDROPS** Time: 2:17  
(Charles, Stonley, Colhoun, Golder) Arc & G & H Music-BMI
2. **JUST SUPPOSE** Time: 2:21  
(Andrews) Andreo Music-SESAC
3. **THE CLOCK** Time: 2:28  
(Curry-Golder-Binnick-Davis) G & H Music-BMI
4. **BLUEBIRD OF HAPPINESS**  
(Dovies-Heyman) T. B. Horns-ASCAP
5. **TRY THE IMPOSSIBLE** Time: 2:52  
(Curry-Golder) Spinmill & G & H Music-BMI
6. **BELLS OF ST. MARY**  
(Furber-Adams) Choppell & Co.-ASCAP

### SIDE B

1. **LONG LONELY NIGHTS** Time: 2:44  
(Unimon-Abbott-Andrews-Henderson) G & H Music-BMI
2. **LONELY ROOM** Time: 2:38  
(Andrews) Andreo Mus.-SESAC
3. **THE FAIREST** Time: 2:29  
(Lee-Andrews) Kingsbury Music-BMI
4. **GLAD TO BE HERE** Time: 2:14  
(Colloun-Henderson) G & H Music-BMI
5. **MAYBE YOU'LL BE THERE** Time: 2:39  
(Gollop-Bloom) Triangle Music-ASCAP
6. **THE WHITE CLIFFS OF DOVER** Time: 2:48  
(Kent-Burton) Shopiro-Bernstein-ASCAP

# LEE ANDREWS AND THE HEARTS

featuring their  
**BIGGEST HITS**

A little over twelve years ago, five high school boys wandered into the offices of a record company.

"We're singers and we'd like an audition," said one of the boys.

The people in the office smiled and chuckled to themselves. They played along with them and asked them to sing. And sing they did. The next day they signed a contract. Within a month they recorded their first song, "Maybe You'll Be There." Lee Andrews and the Hearts were on their way to a star-spangled career. The rest is rhythm and blues history.

The five boys went on singing and in 1957, after a few moderate successes, they hit on "Long Lonely Nights." This was the record that made them. Shortly after, they recorded two other smash hits, "Tear Drops" and "Try The Impossible."

And so they went on their way, playing stage shows and night clubs across the country. After six grueling years on the road, the Hearts had had it. They were tired of the constant traveling and being away from their families. A relationship that had grown up out of childhood had vanished. The Hearts, though still the best of friends, broke up. Their fans were heart-broken.

The five boys just couldn't stay away too long, for two years later they got together again. They revised some of their old hits and were bigger than ever. Wherever they went they helped break attendance records. When the "Oldies But Goodies" craze swept the country, who do you think was on top? You guessed it: Lee Andrews and the Hearts.

We are presenting this album at this time, for the many fans of Lee Andrews and the Hearts (Roy Calhoun, Wendall Calhoun, Butch Curry and Larry Magid) who have asked for it.

Today, Lee Andrews and the Hearts travel with their own band and limit the majority of their appearances to colleges. They are given the hottest attraction in colleges. Time and success have given them the polish and versatility that are given to few performers. . . and so we proudly present . . .

LEE ANDREWS AND THE HEARTS



COL 5028





THE FANTASTIC

# RIGHTEOUS BROTHERS

- You've Lost That Lovin' Feeling
- (I Love You) For Sentimental Reasons
- The White Cliffs Of Dover
- You'll Never Walk Alone
- Georgia On My Mind

- Unchained Melody
- Just Once In My Life
- See That Girl
- Ebb Tide
- Guess Who?
- Hung On You
- The Great Pretender



MGM  
RECORDSDiese Langspielplatte ist auch als  
Musikcassette 2314 100 lieferbar.

# THE FANTASTIC Righteous Brothers Album

## Side One

### You've Lost That Lovin' Feeling

(MGM Vocal Spectator) 3:50

### The White Cliffs Of Dover

(Doris Day) 2:19

### Georgia On My Mind

(Doris Day) 2:37

### (I Love You) For Sentimental Reasons

(Doris Day) 2:43

### You'll Never Walk Alone

(Doris Day) 2:18

### Just Once In My Life

(Doris Day) 3:55

## Side Two

### Unchained Melody

(Doris Day) 3:18

### See That Girl

(Doris Day) 2:12

### Ebb Tide

(Doris Day) 2:48

### Quack Who?

(Doris Day) 2:38

### Hung On You

(Doris Day) 3:27

### The Great Pretender

(Doris Day) 3:33

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MGM Records Inc., Las Vegas, NV

## Righteous Brothers

„That's righteous, brother!“ wurde Anfang der 60er des neugegründete Gesangsduo aus Kalifornien bei einem Konzert eingeführt – und der Spruch („Das ist das Wahre, Bruder“) wurde zum Markennamen. Obwohl sie nicht verwandt sind, wurden Bill Medley mit seiner warmen Baritonstimme und Bobby Hatfield mit durchdringendem Tenor zur musikalischen Einheit. In der legenden um Balboa, Kalifornien, wurden die beiden einseitig die Favoriten der Rhythm- und Blues-Fans, die „Little Lulu Lupe Lu“ zum Renner der lokalen Sendestellen und dann in die Hot 100 der US-Charts johlten. Etwas zu spät blieben die unglücklichen Brüder der: nach ein paar mittelmäßigen Singles gelang ihnen mit „You've Lost That Lovin' Feeling“ im Sommer '64 der erste Nr.-1-Hit. Nicht zuletzt dank Phil Spector, des ersten wahren Popproduzenten der Popmusik, der den Righteous Brothers ein Riesenarrangement borgte und mit Pomp und Ekstase ihren Erfolg und seinen Sound aus dem Studio stampfte. Von da an war die Sache gelöst; es erschienen „Just Once in My Life“, „Unchained Melody“ und bald der nächste Nr.-1-Hit, „(You're My) Soul and Inspiration“ wiederum alle aus Spector's Soundklischee.

Kein Popkünstler vorher erreichte eine solche eindrucksvolle Reihe von Single-Hits, Top-LPs und Stargastspielen wie die Righteous Brothers. Ganz Mitte der 60er, kamen die Beatles, Schrägstrich Spector und drängten die aufgewulsteten Songs der Quas mit einer neuen Pop-Kosmetik in die zweite Reihe. Bis '68 brachten Medley und Hatfield zusammen und trafen sich noch Solo-Trips Anfang der 70er wieder.

Unbestritten gilt den Righteous Brothers das Verdienst, den „blue-eyed soul“ durchgesetzt zu haben. Ihr unnehehrlicher, stets anekdotischer Sound wirkte in der Mischung aus Jazz, Gospel, Rhythm & Blues, Rock 'n' Roll und Spiritual neuen Maßstäben für die Popmusik. Wora genau des Geheimnis lag, ist schwer zu erklären – wie stets, wenn man beim Zuhören eine wohlige Glänzhaut über den Rücken bekommt. ...

## Discographie Pop Power:

### The Fantastic Abba

Polydor © 2459 251 • (D) 2182 256

### The Fantastic Fox

Polydor © 2459 252 • (D) 2182 259

### The Fantastic Medicine Head

Polydor © 2459 253 • (D) 2182 257

### The Fantastic Hollies

Polydor © 2459 254 • (D) 2182 261

### The Fantastic Osmonds

MGM © 2558 107 • (D) 2114 105

### The Fantastic Pop Power

Polydor © 2459 251 • (D) 2182 259

### The Fantastic Barry Ryan

Polydor © 2459 255 • (D) 2182 265

### The Fantastic Rubettes

Polydor © 2459 257 • (D) 2182 265

### The Fantastic Sam The Sham

And The Pharoos

MGM © 2558 108 • (D) 2114 105

### The Fantastic Neil Sedaka

Polydor © 2459 258 • (D) 2182 260

### The Fantastic Shocking Blue

Polydor © 2459 259 • (D) 2182 261

### The Fantastic Spinlocks

Polydor © 2459 264 • (D) 2182 261

THE

# HARPTONES

MURRAY HILL  
RECORDS & TAPES

001096

*On Sunday Afternoon*



THE GOLDNER RECORDINGS 1956 - 57



RAINBOW  
RECORDS  
PRESENT

# THE FIVE CROWNS



FEATURING THE ORIGINAL RAINBOW RECORDINGS OF

A STAR  
YOU'RE MY INSPIRATION  
WHY DON'T YOU BELIEVE ME  
YOU CAME TO ME

KEEP IT A SECRET  
WHO CAN BE TRUE  
ALONE AGAIN  
AGAIN

AND MANY OTHERS

**RAINBOW**  
L.P. 5030

# THE FIVE CROWNS THE R&B BOSS SESSIONS

The New York-based R&B vocal group of the early fifties known as the "Five Crowns" has acquired a mystique through the years which has far surpassed the meager record sales and radio play which initially greeted the group's recordings. Perhaps the ethereal, distinctive tenor sound of the 5 Crowns became more mysterious when it was mysteriously linked with the scratchy red vinyl of their Rainbow 45's. Or it may be that the scarcity and increased value of the 5 Crowns' Rainbow and Old Town was efforts made the group seem to be more than it really was, yet another in the myriad of 50's black vocal groups who started their career by singing on ghetto stoops and street corners and consciously imitating the classic performances by the Orioles. Five years ago, the Ravens, since most of the 5 Crowns' records were sold on 78rpm to a mostly black urban audience, their 45's have always been very hard to find even at the inception of R&B record collecting with Sim Rose's Time Square Records in 1959 "You're My Inspiration," their first record for Rainbow and probably their biggest seller, was fortunately issued on 45 on the kind of red vinyl pressing which appeals to many collectors and seems to enhance the relative merit of the songs contained on such pressings.

In any case, it's sure that the five young friends from Harlem - Doc Green, Wilbur "Yonkie" Paul, James "Poppa" Clark, John "Sonny Boy" Clark, and Claude "Nickie" Clark (the last three were brothers!) - who comprised the 5 Crowns did not see themselves as particularly mysterious when they signed a Rainbow recording contract in July, 1952. *Cashbox*, magazine for July 19, 1952 mentions "You're My Inspiration" and Lott Patterson, the group's long-time manager who helped write many of their songs. One thousand copies of "A Star" ("You're My Inspiration" (Rainbow 178) were concurrently shipped to Kansas City and St. Louis, both unlikely markets for a recording by an unknown group of five boys. The 5 Crowns were reportedly listening to the 5 Keys' classic ballad "I Haven't Another Till You" and the Orioles' equally untitled "Barfly," both of which were garnering much R&B airplay in the early summer of 1952. By October 4th, the 5 Crowns issued their first record on the N.Y.C. R&B chart, competing with the Coasters' "Playboy the Fool," Little Walter's "Juke" (HT in Chicago), and the Checkers King warning "Fixin' to Go" - My Heart -

Eddie Heller's Rainbow label was making a full-scale onslaught into the R&B wars in 1952. Based at 787 Tenth Avenue in the heart of New York's 50's record row, Rainbow was able to get strong local airplay from Ralph Cooney on WJZ and Dr. Jive on WJLB, (these records never recovered any pop airplay whatsoever!) Although "You're My Inspiration" was still selling and had reached #8 in Philadelphia by December 13, 1952, the 5 Crowns' second disc "Who Can Be True" / "I'm So Blue" (Rainbow 184) was reviewed by *Cashbox* on November 22, 1952. By this time, the 5 Crowns were attracting a lot of attention with their unusual tenor blend. All of the voices were tenors, except for that of Dock Green, which was a baritone and could also handle bass. "Who Can Be True" never sold enough to be issued on 45; the group's third record "Keep It a Secret" / "Why Don't You Believe Me" quickly followed in late December of 1952. Since the Orioles had just offered their R&B version "Do Stafford's" "You Belong to Me" with some success, it was natural that the 5 Crowns might try Stafford's big pop hit "Keep It a Secret" coupled with their version of Doris James' first smash, "Why Don't You Believe Me." Christmas, 1952 was also marked by the Diamonds' "Bigger For Your Kisses" on Atlantic; Fats Domino's "How Long" on Imperial; and Jesse and Marvin's L.A. smash "Dream Girl" for Specialty. Issued on red and black plastic, "Keep It a Secret" became an instant collector's item as it quickly vanished into obscurity.

Although the 5 Crowns' next Rainbow record "Aloha Again" / "I Don't Have to Hurt No More," issued as Rainbow #206 in late March, 1953 didn't sell either, the "You're My Inspiration" sound was getting stronger and stronger. The Crickets' "Group Harmony" was #9 in N.Y.C. in March, "Be True" by the Vocalists #15 in Harlem, and a new Chicago "bird" group called the Flamingos had just bowed on Chicago with "If I Can't Have You." The 5 Crowns probably recorded "Again," "Good Luck Darling," "The Man From the Moon," and "At the Fair" for Rainbow during this period. These songs were rediscovered on unissued discs many years later and, according to Dock Green, the group recorded only four sides initially for Rainbow before leaving the label after a dispute with Heller. (They returned for #207, 208, and #80, according to Green).

According to *Cashbox* for July 18, 1953, Old Town, a New York City label headed by Cosmat distributor salesman H. Weiss (he pushed the 5 Crowns' Rainbow records to his uptown accounts), had signed and cut

the 5 Crowns, who "had good sides with Rainbow." "You Could Be My Love" backed with another version of "Good Luck Darling" was the first of the groups two Old Town releases in the late summer of 1943. (The second, "Lullabye of the Belles" / "Later, Later Baby" was issued in February, 1954).

Since Nickie Clark had left the group to sing with the Harptones (there was always a very close association between the two groups, they grew up and sang in the same Harlem neighborhood), the 5 Crowns returned in late 1955 to record "Do You Remember" and "God Bless You" for Gee. Dock Green was always constant as baritone, and the group had previously done "You Came To Me" and "Oh Web Baby" (1956, with Wilbur Paul) on Gee for Rainbow's R&B subsidiary, Rivers Records, in February, 1956. The complicated history of this record included a later re-issue on Rainbow (#335), one pressing of which credited the group as the "Duvalls." Although Lott Patterson managed a short lived group called the Duvalls, the 5 Crowns don't remember recording under that name.

Although the pink Rivers pressings (the drawing on the label looks like the George Washington Bridge and may allude to Bill Miller's famed Rivers nightclub, which was located on the Jersey side of the Hudson in the mid-fifties) are sought-after collector's items, they don't sell either, and the 5 Crowns eventually turned into the "Popcorn White" group for Caravan and Transworld and then, simply the Crowns with their "Kiss and Make Up" regional hit for Doc Pomus's R&B label. James Clark, the original lead for the group's earliest Rainbow ballads, and Dock Green (with the addition of Elsbury Hobbs, Charlie Thomas, and Ben E. King) were spotted at the Apollo Theatre by George Treadwell who immediately made them the new Drifters (Treadwell owned the name and could hire and fire at will). Clark and Green thus were part of this "There Goes My Baby" session, and with the nautic addition of Doris to R&B harmony, one era had ended and a new one was about to begin. The mysterious 5 Crowns had in fact transcended their mundane origins to be transformed into one of the top groups of the early sixties the Drifters.

Donn Fietz and Marx Goldberg

- SIDE A
- 1. A STAR
- 2. GOOD LUCK DARLING (UNR)
- 3. YOU'RE MY INSPIRATION
- 4. I'M SO BLUE
- 5. WHO CAN BE TRUE
- 6. OOH WEE BABY
- 7. ALONE AGAIN

- SIDE B
- 1. WHY DON'T YOU BELIEVE ME
- 2. AGAIN (UNR)
- 3. MAN FROM THE MOON (UNR)
- 4. YOU CAME TO ME
- 5. I DON'T HAVE TO HUNT NO MORE
- 6. KEEP IT A SECRET
- 7. THE END OF THE FAIR (UNR) - UNRELEASED

AN EDDIE GRIFIS REPRODUCTION  
A DONN FIETZ ENDEAVOR

MIXED, EDITED, AND MASTERED BY  
LITTLE WALTER OF BOSTON, MASS.  
MASTERING AT VARIETY STUDIOS, N.Y.

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MARVIN GOLDBERG & ED GRIFIS  
RELIC RECORD PRODUCTIONS INC.  
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THE FIVE CROWNS



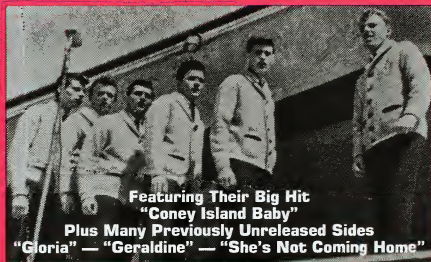
DOCK GREEN & TOMMY EVANS  
OF THE DRIFTERS IN 1964

THANKS TO BOB LEVINSON  
FOR MAKING THIS ALBUM POSSIBLE

**rainbow**  
records

# The Excellents

"Go Bob Bob Bobbin' Along"



Featuring Their Big Hit  
"Coney Island Baby"  
Plus Many Previously Unreleased Sides  
"Gloria" — "Geraldine" — "She's Not Coming Home"



# The Excellents

## "Go Bob Bob Bobbin' Along"

### SIDE A

- 1 - You Baby You (2:20)  
(Patterson-Vassallo) - Patricie Music BMI
- 2 - Red Red Robin (2:19)  
(Harry Woods) Bourne Inc. Ascaph
- 3 - Love No One But You - Acappella (2:21)  
(Clowney - Winley - Jesters) Ninny Music BMI
- 4 - Geraldine (1:23)  
(Excellents) *Previously Unreleased*
- 5 - Lorraine (2:57)  
(Excellents) *Previously Unreleased*
- 6 - Gloria (2:09)  
(Navaro) Ben-Eli Music BMI *Previously Unreleased*
- 7 - Sunday Kind Of Love (2:00)  
(Leonard - Bell-Rhodes - Prima) MCA Music Acaph

### SIDE B

- 1 - Coney Island Baby (2:08)  
(V. Catalano - P. Alonzo) Original Music BMI
- 2 - Love No One But You (1:58)  
(Clowney-Winley-Jesters) Ninny Music BMI
- 3 - White Cliffs of Dover (1:38)  
(Burton, Kent) Shapiro-Bernstein Ascaph
- 4 - Biggest Mistake (2:44)  
(Excellents) *Alt. Version of Crystal Ball LP #124 Release*
- 5 - Red Red Robin Acap. 1 (2:05)  
(H. Woods) Bourne Inc. Ascaph
- 6 - She's Not Coming Home (2:03)  
(The Excellents) *Previously Unreleased*
- 7 - Helene (2:24) *Previously Unreleased*  
(J. Kuse) Star Fall Music BMI - Orig. Acappella Version

*Special Thanks To The Group For The Use Of Their Demos.*

*Produced By: Bob Diskin and Ed Engel*

*For On The Corner Records An Affiliate of Crystal Ball Records*

*Thanks to Steve Dworkin For Mastering*

The Excellents were first formed in early 1960. The members consisted of John Kuse - lead and second tenor, George Kuse - first tenor, Phil Sanchez - falsetto, Joel Feldman - baritone, Denis Kestenbaum - lead, baritone and second tenor and Chuck Epstein - bass. They came from the Bronx and all members attended Christopher Columbus High School except for Chuck Epstein who attended DeWitt Clinton.

In June 1961 the Excellents recorded "Red Red Robin" and "Love No One But You" for the Sinclair Record Corporation headed by Don Ames - president, Vinny Catalano - A&R and Pete Alonzo - Catalano's assistants. These two sides were released on Mermad Records a division of Sinclair in late June 1961. Denis Kestenbaum sings lead on both sides. This record received no promotion and was played on radio only by Slim Rose on his Times Square radio show.

In January 1962 the Excellents were given a song written by Catalano and Alonzo to work out an arrangement. This song "Coney Island Baby" the group figured would be the flip side of their next release.

The Excellents had already planned on their own uptempo treatment of the Cleftones "You Baby You" to be the "A" side. The group recorded these two sides in February 1962 and they were released on Blast Records, a division of Sinclair, in April. The record company started promoting "Coney Island Baby" and it won Murray the K's "Sous Record Of The Week" contest. John Kuse sings lead on this side.

The Excellents started to make personal appearances when a contract dispute broke out between the group and the record company in June 1962. The group and Sinclair Record Corp. parted. Sinclair Record Corp. knowing they had a potential hit on their hands got a replacement group to go out in place of the original Excellents and do shows "typ synching" to the record. This group was from Brooklyn and had previously recorded for the Envy record label as the Ultimates. This substitute Excellents group did record for Blast Records "I Hear A Rhapsody" b/w "Why Did You Laugh" as the Excellents. These two sides do not appear on this album because they were not recorded by the original group. The Ultimates consisted of Gary Allen, Carlos Miranda, Neil Bernstein, Donald Scheer and Dave Strum.

In 1963 the Excellents recorded some demos for Lou Cicchetti of Cousins Records fame. These previously unreleased sides "She's Not Coming Home" with John Kuse on lead and "Lorraine" with Phil Sanchez on lead are presented on this album. Also "Biggest Mistake Of My Life" with John Kuse on lead previously released on a Crystal Ball LP is also included.

In 1964 Bobby Miller owner of the Bobby and Old Timer labels released "Sunday Kind Of Love" and "Helene" as the Excellents on his labels. These two sides recorded in 1960, are demos he purchased from the original Excellents. Bobby added instruments to "Helene" but on this album you'll hear the original scappella demo. Denis Kestenbaum sings lead on "Sunday Kind Of Love" and John Kuse does the lead on "Helene".

Other early acappella demos recorded in 1960 - 61 are presented on this album. They are "Gloria" and "Geraldine" featuring John Kuse, "White Cliffs of Dover" featuring Chuck Epstein, "Red Red Robin" and "Love No One But You" featuring Denis Kestenbaum.

In 1967 "Coney Island Baby" was voted number 43 on WCBS-FM New York's Top 500 Records Of All Time contest. In 1989 it was voted number 69. This album represents all the recordings of the six men Excellents, from the Bronx, who became famous singing about a place in Brooklyn.

*By Robert "Brooklyn" Diskin*

**ON THE CORNER**  
Records  
LP #135  
An Affiliate Of  
Crystal Ball Records

MAX ROACH • CLIFFORD BROWN

FRANK MORGAN • BILLY DANIELS

G N P  
GENE NORMAN PRESENTS

CORKY HALE • BOB ENEVOLDSEN

BUDDY DEFRANCO • GERRY MULLIGAN

CHET BAKER • DIZZY GILLESPIE

CHICO HAMILTON • LYLE MURPHY

MARTY PAICH • BOB COOPER

# BE OUR Guest!

CHARLIE SHAVERS • WILLIE SMITH

BUDDY COLLETTE • HOWARD ROBERTS

CHARLIE VENTURA • CONTE CANDOLI

RENE TOUZET • LIONEL HAMPTON

JACK COSTANZO • "WILD" BILL DAVIS



GENE NORMAN PRESENTS

# "BE OUR GUEST"

HIGHLIGHTS FROM 12 GNP ALBUMS

GNP-20

## SIDE 1

**CHARLIE VENTURA** "DARK EYES," from "Charlie Ventura in Concert" **GNP 1**

*Featuring:* Jackie Cain, Roy Kral, Benny Green, Connie Candoli, Boots Mussilli, Kenny O'Brien, Ed Shaughnessy

**BUDDY DE FRANCO** "STAR SAPPHIRE," from "Buddy De Franco Takes You to the Stars" **GNP 2**

*Featuring:* Herman McCoy's Swing Choir, Kenny Drew, Eugene Wright, Art Blakey, Sabu Martinez

**GERRY MULLIGAN** "HALF NELSON," from "Gerry Mulligan Quartet" **GNP 3**

*Featuring:* Chet Baker, Carson Smith, Larry Bunker

**DIZZY GILLESPIE** "MANTECA," from "Dizzy Gillespie and his Orchestra in Concert" **GNP 4**

*Featuring:* Chano Pozo, Willie Cook, James Moody, Cecil Payne and others

**LYLE MURPHY** "CALETA," from "Four Saxophones in Twelve Tones" **GNP 9**

*Featuring:* Chico Hamilton, Frank Morgan, Buddy Collette, Bob Gordon, Buddy Clark, Russ Cheever

**MAX ROACH — CLIFFORD BROWN** "SUNSET EYES," from "Max Roach and Clifford Brown in Concert" **GNP 18**

## SIDE 1

	Composer	Publisher	Time
<b>DARK EYES</b>	P.D.	P.D.	3:05
<b>STAR SAPPHIRE</b>	(B. De Franco)	Skyview	BMI 2:50
<b>HALF NELSON</b>	(M. Davis)	Savoy	BMI 3:00
<b>MANTECA</b>	(Fuller-Gillespie-Gonzales)	Robbins	ASCAP 3:55
<b>CALETA</b>	(L. Murphy)	Criterion	ASCAP 2:50
<b>SUNSET EYES</b>	(T. Edwards)	Skyview	BMI 5:00

## SIDE 2

**LIONEL HAMPTON** "KABA'S BLUES," from "Lionel Hampton with the Just Jazz All-Stars" **GNP 15**

*Featuring:* Charlie Shavers, Willie Smith, Corky Corcoran, Milt Buckner, Slam Stewart, Jackie Miles, Lee Young

**RENÉ TOUZET** "MAMBO GUAGUANCO," from "René Touzet, his Piano, Conjunto and Orchestra with Voices" **GNP 14**

*Featuring:* The Cha Cha Cha and the Mambo

**CORKY HALE** "LONDON IN JULY," from "Corky Hale" **GNP 17**

*Featuring:* Buddy Collette, Larry Bunker, Howard Roberts, Red Mitchell, Chico Hamilton

**MARTY PAICH** "TENORS WEST," from "Marty Paich Octet" **GNP 10**

*Featuring:* Bob Cooper, Harry Klee, Joe Mondragon, Jack Costanzo, Connie Candoli, Jack Dulon, Bob Enevoldsen, Art Mardigan

**BILLY DANIELS** "I LIVE FOR YOU," from "Billy Daniels at the Crescendo" **GNP 16**

*Featuring:* Benny Payne at the piano

**FRANK MORGAN** "BERNIE'S TUNE," from "Frank Morgan" **GNP 12**

*Featuring:* Connie Candoli, "Wild" Bill Davis, Wardell Gray, Machito's Rhythm Section

## SIDE 2

	Composer	Publisher	Time
<b>KABA'S BLUES</b>	Traditional Blues	Robbins	ASCAP 3:59
<b>MAMBO GUAGUANCO</b>	(R. Touzet)	Laenor	BMI 2:57
<b>LONDON IN JULY</b>	(Duke-Cahn)	Criterion	ASCAP 2:43
<b>TENORS WEST</b>	(M. Paich)	Skyview	BMI 3:10
<b>I LIVE FOR YOU</b>	(Walton-Grant)	Marlo	ASCAP 1:50
<b>BERNIE'S TUNE</b>	(B. Miller)	Skyview	BMI 5:35

"Be Our Guest," tho a term used in jest of late . . . is an offer extended in utmost sincerity with this album. Here is a typical sample—one selection—from each of 12 albums in our catalogue. Our hope is that you will find us worthy hosts and too, that you will be inclined to visit our musical endeavors often in the future.

GENE NORMAN

FOR FRFF CATALOGUE WRITE TO

GENE NORMAN PRESENTS 6233 HOLLYWOOD BOULEVARD, HOLLYWOOD 28, CALIFORNIA

SAF-T-SEAL

# I LIKE IT

**(EXTENDED VOCAL)  
(HOUSE VOCAL)  
(PERCAPELLA)  
(BONUS BEATS)**

**B/W**

# I LIKE IT

**(7" EDIT)  
(SAMPLE DUB)  
(SKY'S DUB)**

WRITTEN, ARRANGED, PRODUCED AND PERFORMED BY DINO.

REMIXED AND EDITED BY GAIL "SKY" KING  
FOR IN THE SPIN PRODUCTIONS.

REMIX ENGINEER DAVE SUSSMAN.

ADDITIONAL KEYBOARD PROGRAMMING BY MAC QUAYLE.

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HWAY-40M



# Dolly

PARTON





SD4 8  
HERE YOU COME AGAIN (BMI 2:54)  
BABY COME OUT TONIGHT (BMI 3:25)  
IT'S ALL WRONG, BUT IT'S ALL RIGHT (BMI 3:37)  
ME AND LITTLE ANDY (BMI 2:34)

SD4 9  
COWGIRL & THE DANDY (BMI 3:44)  
TWO DOORS DOWN (BMI 3:04)  
GOD'S COLORING BOOK (BMI 3:30)  
SWEET MUSIC MAN (RSCRP 3:30)



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Previously released selections



PHIL NIMMONS  
NUMBERS 11 NINE PLUS SIX  
THE ATLANTIC SUMM

SACKVILLE  
STEREO 2008

# The Atlantic Suite

When man first began mankind not monthlike his way toward the Eleusin story he kept in touch with him, if, with his past and with the world that grew in his birth he felt the future. But the beginning there were composed entirely of those (these words were still chaotic, ineffective things) and today none of the best of the story is there with words with some, these are the best music makers, and Phil Nimmons is such a one.

The stories his music tells need no words to tell upon, why say, a word-music, writing these notes? It is because I was so delighted by the music of Nimmons composed in the Atlantic Suite that I couldn't resist the impulse to tell others what I had seen, and felt, and heard in their.

Take the first movement - HARBORS. Harbors are the beginning and the end of much circumstance on the sea, they are also the meeting place for human and for landscape, and in this movement one of the greatest of the world's harbors, Naples and Bedford Basin, comes alive in all its intricate network of ancient mysteries and modern mechanical miracles, old waters and new. There is the inescapable slow shuffling motion of thick waters against millions-year-old rocks the terribly dominant threat of poplars driving it home; the constant rumble out of time of the only explosion that ever turned this harbor into a helmsman; the muted vibration of a distant horizon and the calm response of a bell-shaped hidden under horizon mist, holding a way for sea and ships. It is all here in this music; the harshly muted crash at night, by flying lights, flares by shining rain, a storm of sky and wind and sea, and man. Deep inside this intricate pattern we also hear the unique sound brought by the black people who came to Halifax long ago, the all and nothing of a different world now blended into this one.

In the second movement, ISLANDS, the mood changes, and the story is a different tale. Perhaps this music should have called it THE Island, for he wrote it under the spell of Prince Edwards Island, which is THE Island to those who live upon it. Here is a musical story of the strange marriage between land and water, and their children - the beaches the sea gives, and takes away, the centinelas, but infinitely slow, shelter in shape, texture, sounds that the infinitely complex and create there between the wave's edge and the land's edge, liquid whips of mist in a late summer calm; lander at dawn in the morning of a winter storm. It will have there in music, for here too is the story how each of us longs to be an island, this island filled with his own special people, and protected from the threat of alien works by the certainties of Ocean.

The third movement, TIDES, is a story of power beyond our understanding... the inescapably majestic breathing of the sea, the slow shore swelling and the sea's exhalation in the waters rise and fall under the moon. The music is specified of the majestics of life-forms who live in the hush between land and water, girt of both, but owned by neither. It speaks of the slow emergence of the earth over empty seas, out of thick, quivering mud, how.

The final movement, HORIZONS, returns us to the people of the sea, those men and women who have turned back toward the ancient sacred mother of us all. In Nimmons' story, they are Newfoundlanders, and he tells us of their Rock Within The Sea, a sacred ground beyond the whole wide planet and beyond of the North Atlantic. He tells us what it is that brings a strange transparent look of destiny to the eyes of those who dwell by, and for the sea... horizons that are limitless, that merge into the sea which is itself limitless. There are many echoes in this movement of human voices, sometimes raised in song, always blended with a kind of music power known only to those who have learned to live with the ancient mother. There is even an echo from the time before our time, when the Rock belonged to the Beothik Indians, a people whose music we remembered to the last child.

This movement, more than the others, tells us that attainment is not a sufficient motive for ending. The voice of the sea herself comes through to remind us that she is timeless, and that we must make our peace with that, and learn to live with the timelessness, if we are to survive.

It is a simple story, but a great one. Nimmons tells it beautifully and, for our, as grateful that he has given us the chance to listen to it.

- Percy Mowat  
Point Hope, Ontario  
1975

Nimmons' "Nine Pine Six" is the principal outlet for the creative talents of Phil Nimmons - composer/arranger and character. Since 1964 he has consistently led a band which has made it out of its quarter through CBC Radio. It was foremost originally as a source for younger musicians' musical aspirations were best filled by the demand of more commercial music. Today the music holds true, just over a year ago the last of the remaining veteran led the band and, in a major setback, the whole direction was changed with the arrival of many new fresh talents.

Phil Nimmons contributes all the material and his own business have expanded with his exposure to new viewpoints. He has three other ensembles and has been successful in many of his projects. Since the time, despite the band working regularly, the climate has not been favorable for the scheduled presentation of his works. Happily, this situation will change - personally with the release of "The Atlantic Suite" - it is one of several rock works which Phil has written recently and which he will attempt to release as well as his own music in a series of new recordings.

Bertie Spanier, who takes the trumpet solo in "The Atlantic Suite" - is one of the legends of Canadian jazz. He has been active in both Montreal and Toronto for many years and is the preeminent of the imagination in jazz. The exciting aspects of his music, Trane inspired Art Elmore will be familiar to followers of British jazz. He spent many capricious years with the Johnny Dankworth band. Keith Johnson, Tom Steersman, Andy Krebin, Dave Puck and Stan Perry are the other musicians. It is the youthful respect of the band as a whole which makes it so impressive, and every man's contribution is in full in the totality of the music.

SIDE ONE: (1) Harbours (5:23) - (2) Islands (5:07) - (3) Tides (6:33)  
SIDE TWO: (1) Horizons (12:30) - (2) The Dorian Way (6:28)  
The Atlantic Suite consists of Side One and Track One, Side Two.

## PERSONNEL:

Trumpets: Darryl Davis (lead & percussion), Herbert Spanier (+ Flughorn), Brian Smith, Mike Malone.  
Trombone: Dave McDermid (solo), Rick Septon, Terry Lubinski, John Capos (solo), Bruce Phil Nimmons (clarinet), Keith Johnson (alto saxophone), Art Elmore (baritone saxophone), Tom Toth (baritone saxophone).  
Tuba: Representant (solo), Andy Krebin (guitar), Dave Field (bass), Stan Perry (drums).

Produced collectively by Phil Nimmons and the band for Rockville Recordings.  
Recorded by Dave Green at Mount Sound, June 2-3, 1975.  
All compositions by Phil Nimmons & published by Nimmons 'N' Music Ltd. (RMD)  
Cover photograph by Phil Nimmons.  
Photograph of Phil Nimmons and art by Bill Smith.  
Mastering: Robert Lashner, Sterling Sound Inc., New York City.  
Published 1975 Rockville Recordings.

# NIGHT TRAIN: THE OSCAR PETERSON TRIO



V-8538

# NIGHT TRAIN: THE OSCAR PETERSON TRIO

OSCAR PETERSON, piano

RAY BROWN, bass

ED THIGPEN, drums

## side one

1. NIGHT TRAIN BN1 4:50
2. C JAM BLUES ASC 3:23
3. GEORGIA ON MY MIND BN1 3:42
4. BAGS' GROOVE BN1 5:12
5. MOTEN SWING BN1 2:52
6. EASY DOES IT ASC 2:45

## side two

1. HONEY DRIPPER ASC 2:23
2. THINGS AINT WHAT THEY ASC 4:35
3. I GOT IT BAD AND THAT ASC 5:05
4. AINT GOOD ASC 3:51
5. HYMN TO FREEDOM Regal Records, Ltd. 5:30

Cover Photograph by Pete Turner  
Recorded in Los Angeles, Calif.,  
on Dec. 15 & 16, 1962

Director of Engineering: Val Velestin  
Produced under the personal  
supervision of NORMAN GRANZ



"The past is hidden somewhere outside the realm, beyond the reach of the intellect," wrote Proust, "in some material object which we do not suspect." One of the most potent of all these material objects is a sheet of printed music and the sounds it conveys, as Proust and countless other writers have acknowledged. That is why it is a brave man indeed who would make an album composed of material which he knows belongs in the past consciousness of those likely to listen to it. The musician who does this will be grappling with all kinds of extra-musical intangibles, because when it comes to the past, we are all conservatives at heart.

Oscar Peterson's programme in this album deliberately challenges the sunset glow of fond

reminiscence and, it seems to me, challenges it triumphantly. Each of the themes he plays has its aura in the jazz past, and, more significant still, has upon it the indelible stamp of previous definitive versions. No matter, Peterson overcomes this terrifying handicap because the force of his own personality is as strong, sometimes stronger, than the originals. Even when he takes a piece like *Night Train*, tailored for the concerted ensemble of a big band, he gives the impression that the trio is the best conceivable setting for the tune. Indeed, there are more overtones of orchestral richness in his *Night Train* than in most of the big band versions I can remember.

If the dominant emotion of the album is Pastness, its dominant form is the Blues in all its shades of intensity, from the leisurely ease of *Things Ain't What They Used to Be* to the brilliant sustained pace of *Honey Dripper*. The sources are varied but the underlying roots identical, the earthy candour of a form that has served all periods and styles of jazz with equal loyalty. In a way, the Blues separates the men from the boys in jazz, for no amount of technical trickery or experimental precocity can shield an inadequate talent from its demands. The first time I ever saw Peterson perform, in London in 1953, he opened with a medium-tempo blues, and I have never forgotten the impact he made, an impact repeated time and again in this collection.

There is a virility about the greatest jazz which is immediately recognizable, and it is this quality in his work which contributes so vastly to Peterson's position as the outstanding pianist of his generation. It asserts itself at the crucial moments with unfailing constancy. After the theme statement of *Band Call*, when Peterson moves into his improvisation, his relaxation is quite sublime. There are hints of limitless untapped power and dazzling melodic invention, and as the solo gathers impetus, it becomes clear that the player is a mature master of his art.

In *Honey Dripper*, at the point where Ed Thigpen increases the rhythmic pressure, and above all at that moment in *Moten Swing* where, having stated the theme, Peterson takes a two-bar break into his solo, the same effect is created, of power wedded to relaxation, of the curious duality of mood that jazz creates, the serenity and the intensity, with the evident enjoyment of the musician serving as the emotional springboard for the entire performance.

The Blues in its starkest form utilizes a minimal harmonic vocabulary, which is why to leave a blues set with one or two more elaborately constructed pieces is often an excellent idea. In the choice of one ballad in particular, Peterson fills yet again in the face of convention, of tradition, of nostalgia and the sensibilities of jazzlovers with long memories. It is hardly possible to hear the first few bars of *I Got It Bad and That Ain't Good* without plunging back twenty years and savouring in the mind once again the lilting grace of Ivie Anderson and the fragility of Johnny Hodges' alto playing on the original Ellington recording. Peterson of course makes no attempt to echo Hodges or Ivie Anderson or anybody else, and achieves a version which already numbers among its admirers Duke Ellington himself.

With Ray Brown and Ed Thigpen, Peterson has now arrived at what is probably the best musical setting for his gifts that he has ever enjoyed. That break in *Moten Swing* which typifies the whole album, is a telling demonstration of the importance to musicians of group thinking and feeling. Brown and Thigpen await poised, for the short break to end. When it does, they both re-enter with perfect timing and an exact reading of the mood of that precise moment. It is this kind of expertise which make the Peterson Trio one of the most enlightening experiences that jazz today has to offer.

BENNY GREEN

Author, *THE RELUCTANT ART* (Horizon Press)



# Russell Stepan

FAVORITE ENCORES



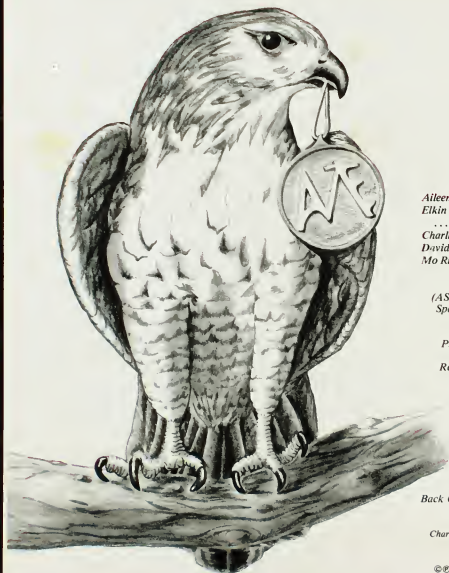
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*Arise, We Must Be Growing*



*Aileen & Elkin Thomas*



# *SIDE ONE*

*Are You Ready?*

*Georgetown*

*Prairie Eagle Song*

*Little Boy Blue*

*Rocky Mountain Rainbow*

# *SIDE TWO*

*Arise, We Must Be Growing*

*Blackwater River*

*Homecoming Sunday*

*Shine On Me*

*Aileen Thomas*..... Bass, Vocals  
*Elkin Thomas*

..... Guitars, Banjo, Harmonica, Vocals

*Charlie Daniels*..... Guitar, Bass

*David McKnight*..... Violin, Viola

*Mo Riley*..... Violin, Viola

All songs written by Elkin Thomas  
(ASCAP) except "Georgetown" by Gary  
Spehar (BMI) and "Little Boy Blue" by  
Charlie Daniels (BMI)

*Produced by Aileen and Elkin Thomas*  
*Engineered by Arris Wheaton*  
*Recorded at Platinum City, Dallas, TX*

*Cover Photo by Roddy Parkinson*  
*Back Cover Sketch "Red-Tailed Hawk" by*  
*Mark Yoder*

*Charlie Daniels appears courtesy of Epic Records*

LM  
1222

Beethoven SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique")  
Beethoven SONATA No. 32, IN C MINOR, Op. 111

AN  
RCA VICTOR  
HIGH FIDELITY  
RECORDING



Form 25-9012-A

Printed in U. S. A.

and  
**Sonata No. 32, in C Minor, Op. 111**

LONG **33 $\frac{1}{3}$**  PLAY

Beethoven { SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique")  
{ SONATA No. 32, IN C MINOR, Op. 111

Side 1

Sonata, Op. 13

A tale about the *Sonata Pathétique*, told by Ignatz Moscheles, the ardent Beethoven disciple, is singularly revealing of the general point of view about his music in 1799, the year of its appearance. Moscheles, then a boy of ten, fell upon a copy of the sonata in a shop in Prague, and was completely enraptured. He eagerly carried his discovery to his master, Dionys Weber, but the old man frowned upon it with sharp distaste. He sternly forbade his young pupil to corrupt himself with such eccentric stuff and ordered him to stay with the more solid models of Johann Sebastian Bach, Mozart, and Clementi, the latter being a contemporary but a safe classicist. Moscheles kept his forbidden treasure under cover, and secretly devoured every sonata of Beethoven as it appeared, copying them when he had not the pocket money to buy them.

But the dilettante teacher who wished to keep his pupil free from the Beethoven contamination was one of a loud-voiced, and unfortunately authoritative, minority. The conservatives were not the more pleased when they who condemned was eagerly consumed on every side. But Beethoven was not too much concerned with his adverse critics. "Let them talk," he wrote in a letter. "They will certainly never make anybody immortal by their twaddle, nor will they rob of immortality those whom Apollo has favored." It must also be said that to gratify the appetite, sometimes in ill-humor, of a not his sole aim. He could no doubt have continued indefinitely to produce affecting works like the *Pathétique* Sonata, amazing fame, wealth, and unending adulation. But, being Beethoven, he continued the adventurer in his art, always acquiring new technical resource and power, using it to expand his developments, enlarge his scope. There was later to be a recession in the open fervor of his new movements as the experience ardent turned towards and deeper. Even his admirers were left behind, dismayed, still feeling his power but shaking their heads at his strange ways.

If the *Pathétique* Sonata somewhat puzzled its first hearers, it must have stirred them too. For its very introduction probed a then unheard-of mode of tragic pathos, as if, seated at the keyboard, the composer's fingers were finding a new, arresting forcefulness in sharp dissonance, broken, theatrical chords, or long phrases of tension and release. It is useless to speculate, for we cannot know, whether music of this sort came to him ex tempore, as those who witnessed the incredible piano sessions believed, or whether, as indeed seems more likely, his improvisations were really a working over of musical ideas occupying him at the time. It can only be said that this opening does not characterize and integrate



Solomon  
Piatist

(RECORDED IN ENGLAND)

the entire work, as at a later period it would certainly have done.

Beethoven set out, let us say, to pursue his success as a poet of melancholy in the popular order of the day by dedicating a piano sonata to his more than sympathetic, his kind and indulgent patron, Prince Karl von Lichnowsky (an insatiable music lover). A "pathetic" sonata was nothing new, just as a "pastoral" symphony was a popular and accepted convention until Beethoven took each of these forms, customary pieces of musical "description," and infused them with a new life of his own. Clement and Dussek, both well known composer-pianists, considered as rivals of Beethoven, had each labelled slow movements of their sonatas *paticto*. But the surrounding movements were prevailingly and tactfully cheerful, for it would have been considered bad taste to detain a listening assemblage in that era with unrelieved minor strains, or extended lugubriousness. It certainly would not have occurred to Beethoven at this time to try any such thing. Most of a century had to pass before it could become aesthetically feasible for a Tchaikovsky to do just this. The striking similarity in Beethoven's introduction to chords in "Tristan" has often been remarked. The space of years intervening, and the development of dramaticism before (and by) Wagner makes this little more than a curious coincidence. And yet it must be conceded of Beethoven that his experimental probings, then completely without precedent, opened up new ways, planted new ideas which lay ready for exploitation by composers many years later.

Notes by JOHN N. BURK  
Author of THE LIFE AND WORKS OF BEETHOVEN  
and THE LETTERS OF RICHARD WAGNER

Side 2

Sonata, Op. 111

The life and the works of Beethoven—the study of one is the study of the other—form a well-constructed tale. There is a beginning, a middle, and an end, and none of his works illuminates and define these three periods as clearly as do the thirty-two pianoforte sonatas.

In his last period come those Prometheus compe-

tions of which the *Sonata in C Minor, Opus 111*, is one, the *Missä Solemnis, Ninth Symphony*, and the last five string quartets. The piano sonatas *Opus 109, 110*, and *111* were the last of his great works in that form.

"In a single breath," he wrote to his friend Count Brunschwitz, "I sat down at my table and wrote out the three sonatas, in order," he adds, "to quiet the apprehension of my friends touching on my mental condition."

Actually the composition of the sonatas was no mere week-end effort. It occupied him, off and on, for more than a year.

By "my mental condition" Beethoven meant a possible waning of his creative powers.

In one of the Beethoven conversation books is a remark by his biographer, Schindler, informing Beethoven that it was being bruited about that he had written himself out, like Haydn, who had turned to Scottish melodies in his old age.

Having just posted these last three piano sonatas to his publisher, Schlesinger, Beethoven could allow Schindler a very smile.

"Watt achte," he said, wagging his finger. "You'll soon know differently."

But by return mail from the younger Schlesinger, in Paris, came a baffled note.

"Before going on with the printing of the new sonata (*Opus 111*)," he said, "which contains so many beauties that only the great master himself could have created it, I take the liberty of asking whether you have only written one *Moderato* and one *Adante* for this work, or whether the *Allegro* has perhaps been left behind by mistake at the copyists'."

Then, from the elder Schlesinger, in Berlin, came a similar note.

"In the present letter I only write to ask," he said, "with regard to the sonata that you have sent me, and in which the second part is entitled *Arioso*, whether there is not to be a third and final part. I beg you urgently to send it to my son in Paris, or to inform him on the subject."

It is interesting to speculate how the Schlesingers would have reacted, their narrow, conventional minds offended by the absence of a customary rapid last movement, had they known, as we know now, that this ineffable *arioso*, with its tender, vanishing cadence in C major, was the master's farewell to a form he had lifted beyond the reach of composers of his day or ours.

In itself, the two-movement form was not unusual with Beethoven, but his contemporaries were visibly astonished to find that the sonata ended with an *adagio*.

When Schindler, a man of apparently boundless temerity, questioned the composer on that point, Beethoven growled and waved him aside.

"I had no time," he said, "to write a third."

Notes by EDWARD O'GORMAN

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RECORDING

# A BOSTON POPS PROGRAM



Rimsky-Korsakoff  
CAPRICCIO ESPAGNOL

Tchaikovsky  
MARCHE SLAVE

Mendelssohn  
FINGAL'S CAVE OVERTURE

Chopin  
LES SYLPHIDES

ARTHUR  
FIEDLER

Conductor

LONG **33 $\frac{1}{3}$**  PLAY

## A BOSTON POPS PROGRAM

A Forecast  
by  
ARTHUR FIEDLER

The Boston Pops Orchestra takes its name from a shortening of the term *Popular Concerts*. That brings up a question which is always before me: "What kind of program material makes concerts popular?" The late Theodore Thomas, a famous conductor, summed it up nearly a year ago when he said: "Popular music is familiar music." In other words, familiar to the public with music with which it has had slight acquaintance, or none, and popular acceptance and demand will follow eventually, but that is really oversimplifying a large-scale problem.

The first hurdle to get over is the plain and staring fact that most people indulge themselves in prejudices which they dislike giving up, even for their own good. One individual is prejudiced against "classical" music, and another against the "popular" type. I enjoy attempting to cure both kinds of prejudices, and seem to have had some success at it.

My starting-point is the conviction that there is good and bad music on many different levels of listener appeal. In making up my Pops programs, I include features aimed at attracting both the "classical"-minded and the "popular"-minded listener to the same concert.

It is strange and fascinating how prejudices limit the enjoyment of the full resources of music. I wish concertgoers could leave their prejudices in a check room, following a similar example of a theatre in the Wild West, where it said to have required the checking of revolvers before patrons were admitted to a play.

Just before Boston's Symphony Hall was completed in 1900, a local music critic suggested that over the doors should be placed signs reading "Exit in Case of Brahms." His prejudice was not shared by the public. All four Brahms symphonies were received with enthusiasm when I presented them to the audiences as many as twenty thousand seated people at the open air Esplanade Concerts in the nineteen thirties.

Now, what happens when large, diversified audiences allow free access of music to their consciousness, without forcing it to dodge analytical hand grenades? Let me offer a few elementary answers. Some music arouses its restless, hostile movement, or the mental equivalent of actual movement. Some gives the listener a sensation of beauty which he cannot easily put into words. Other emotional responses can be pretty definitely defined as excitement, sadness, joy. Speaking particularly of orchestral music, I should say that an important response is the sense of sounds at play—different masses of tone, or the tones of individual instruments frolicking about, pursuing each other, eluding each other, changing sides. After all, we speak of playing music, and refer to the musicians as players. And each section of the orchestra is virtually a team.

The following three selections illustrate music's ability to arouse fundamental responses.

## SIDE 1

Band 1—*Capriccio Espagnol, Op. 31*  
(Rimsky-Korsakoff)

Here is a first-class example of the type of composition

## Boston Pops Orchestra

## Arthur Fiedler

Conductor

in which the orchestra is at play. The composer has assigned important solo work to each kind of instrument. Each is given music which exactly suits its individual voice and capabilities.

Band 2—*Marche Slave, Op. 31*  
(Tchaikovsky)

It was Sousa, I think, who considered that making the two tangle was the primary object in composing a march. Tchaikovsky has accomplished this here. He wrote it, in a state of patriotic fervor, in 1876 for a benefit for Serbian soldiers wounded in their country's war against the Turks. Russia was lacking the Serbs and the Russian Anthem of pre-Soviet times will be recognized in the music, along with themes based on Serbian folk tunes.

Band 3—*Fingal's Cave Overture, Op. 26*  
(Mendelssohn)

This concert overture, virtually a tone poem, was written in 1832 and is still one of the best things of its kind by any composer. When he was a famous composer at the age of forty-two, but in agonies over completing his first symphony, Brahms wrote: "I would sacrifice all my works to have been able to compose an overture like the *Hebrides*."

Let me suggest listening to the piece with no particular thought about its title. It may suggest mystery, restless wavelike or wringlike movement, and great stretches of space.

Mendelssohn's inspiration for this overture came from a visit to the huge, ocean-washed Fingal's Cave, on the Isle of Staffa, in the Hebrides, off the west coast of Scotland. The ruins of a vast, fantastic castle were suggested. Combined with eerie sighs and sounds was the legend of the Celtic hero, Fingal, or Fion na Gach, whose kingdom of Morven was supposed to have existed in this region.

\* \* \*

## SIDE 2

## Les Sylphides (Chopin)

One day early in 1901, a young man began browsing through the bins of a music shop in Russia's capital city of St. Petersburg. As he turned over the various scores

and folios, his eye lit upon the title, *Chopiniana*. It turned out to be a suite of piano pieces by Chopin that had been orchestrated by Alexander Glazounoff some fourteen years before.

The young man was Michael Fokine, a brilliant dancer and highly promising choreographer of the Imperial Ballet. Already he had a half-dozen dance creations to his credit, and he was getting to be known as something of a rebel. For years, ballet at the Mariyusky Theater and the Imperial School of Ballet had been a matter of sheer exhibition of dance technique, with such matters as plot, decor and music being relegated strictly to the back ground.

As early as 1904, Fokine submitted to the directorate of the Imperial Theatres a plan for the reform of ballet. "Dancing should be interpretative," he said. "It should not be made up of 'numbers,' 'entries,' and so on. It must show artistic unity of conception. The action of the ballet must never be interrupted to allow the *danseuse* to respond to the applause of the public."

However, it was only by associating himself wholeheartedly with Serge Diaghileff in Paris that Fokine had the chance to create the magnificent line of masterpieces which was for him the title, "father of the modern ballet."

The first of the series, *Les Sylphides*, was the work that grew out of his browsing in the St. Petersburg music store mentioned in our opening paragraph. It was not originally conceived or produced for Diaghileff; but it was Diaghileff's presentations that it achieved its definitive character.

Because of its Tagliani period costuming, in which the dancers wore the long white muslin skirts typical of the romantic ballet of the 1830's, and its remarkable evocation of the ballet *blanc* of the early nineteenth century, Diaghileff changed the title of the ballet from *Chopiniana* to *Les Sylphides*, after the first true romantic ballet, *La Sylphide*.

The first Diaghileff presentation of *Les Sylphides* took place at the Theatre du Chatelet in Paris on November 19, 1909. Dancing the leading roles were such fabulous names as Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky. The numbers consisted of the Prelude in A, Op. 28; No. 7, by way of overture; the A-flat Nocturne, Op. 32; No. 2, danced by the whole company; the Waltz in E-flat, Op. 70; No. 1, for one of the *premieres danseuses*; the Mazurka in D, Op. 33; No. 2, as a solo for the *danseuse etoilee*; the Mazurka, Op. 67; No. 3, in C, as a solo for the *premier danseur*; the A Major Prelude, identical with that used for the overture, for one of the *premieres danseuses*; the Waltz in C-sharp Minor, Op. 64; No. 2, as a *pas de deux* for the *danseuse etoilee* and *premier danseur*; and a final Waltz, Op. 18 in E-flat, for the entire company. Formally speaking, then, *Les Sylphides* consists of four *variations* and a *pas de deux* enclosed in two *quadrilles*. The ballet tells no story. It is simply a plastic and visual evocation of the poetry of Chopin's music.

Since the Diaghileff production of *Les Sylphides*, one classical number has been added to the original version, the Waltz in F Minor, Op. 69, No. 1. In order to give the most integrated possible version of the score for *Les Sylphides*, Arthur Fiedler and the Boston Pops Orchestra have made use of a new and specially prepared orchestration by Leroy Anderson and Peter Bodgoy.

# GOD KNOWS

WFC-105  
STEREO

*The Witnesses For Christ*



STEREO

WFC

WFC-105

# GOD KNOWS

## Side One

1. **GOD KNOWS**  
By Joe L. Robinson; J. Robinson, ASCAP.  
Time: 3:35
2. **THE LORD IS MY ROCK**  
By Joe L. Robinson; J. Robinson, ASCAP.  
Time: 3:13
3. **BLESSINGS**  
By Joe L. Robinson; J. Robinson, ASCAP.  
Time: 3:38
4. **I'D RATHER HAVE JESUS**  
By G. Bev. Shea; Arr. J. Robinson;  
Rodinweaver. Time: 2:50
5. **I TOLD JESUS IT WOULD BE ALRIGHT (Solo)**  
(Trad. Arr. L. Dunn; WFC Library. Time: 5:10)
6. **IT'S A MEAN OLD WORLD**  
(By John K. McNeil; J. McNeil. Time: 2:15)

## Side Two

1. **IF WE EVER NEEDED THE LORD**  
(By T. Dorsey; Arr. J. Robinson, Hill & Range.  
Time: 2:46)
2. **GREAT IS THY FAITHFULNESS (Solo)**  
(By Wm. M. Bunyan; Arr. John McNeil.  
Hedge Publ. Time: 4:05)
3. **A QUIET PLACE**  
(By R. Carmichael; Arr. J. Robinson, Lexicon.  
Time: 3:40)
4. **THROUGH IT ALL**  
(By A. Crouch; Arr. J. Robinson, Lexicon.  
Time: 3:30)
5. **I'LL TRADE A LIFETIME**  
(By C. R. Bradley; Arr. J. Robinson;  
Lion Publ. Time: 4:25)
6. **ONE OF THESE DAYS**  
(By J. Robinson & J. McNeil;  
Arr. J. Robinson, ASCAP. Time: 2:05)

Some things that happen seem to be "out of the ordinary and into the rare". So it is with this album "GOD KNOWS". Such a labor of love and patience and waiting on the Lord has gone into the very basics of its production that, though it may go forever unheralded in the annals of the record industry, in the hearts of The Witnesses for Christ and their many Booster Friends it is a crowning achievement.

The Witnesses for Christ—JOE ROBINSON, JOHN MCNEIL and LED DUNN—was organized in the summer of 1969. Like the prophets of old, they stayed "in the wilderness" for one year practicing and building up their repertoire. In August, 1970 the group was presented in its first full concert at the Haven of Rest M. B. Church of Chicago. After that came evangelistic tours across the United States and in the West Indies, workshops, revivals, school programs, radio and television. This group is undisputedly one of "the most exciting spiritual groups of this decade".

Each voice and talent in the group is distinctively different; yet, blended together, they form an inimitable combination. LEO, a dramatic tenor, possesses a full-bodied voice that demands attention. His singing of I TOLD JESUS IT WOULD BE ALRIGHT may well become a collector's item in future years. The operatic timbre of his voice plus his fervent delivery creates a "pathos" that leaves you spiritually overwhelmed and physically drained at the same time. Then he comes right back with IT'S A MEAN OLD WORLD in the true idiom of soul-gospel. What can we say?

JOHN is the gospel singers' gospel singer. He is the "salt of the earth" of the group. His thin but vibrant lyric tenor voice gives the group the flavor of its unusual sound. Throughout this album you will hear his strident too notes carrying the group on and upward to higher heights as in "I'LL TRADE A LIFETIME". In his solo rendition of GREAT IS THY FAITHFULNESS we hear unparalleled style and deep spiritual conviction in this great hymn of the church. Coining a phrase: "He's somebody's singer!" . . . Musician, composer and arranger, too, He plays piano on his composition IT'S A MEAN OLD WORLD and ONE OF THESE DAYS.

JOE is the anchor man of the group and is responsible for ninety percent of the accompaniment and arrangements. With his baritone that is sometimes husky (I'D RATHER HAVE JESUS and IF WE EVER NEEDED THE LORD) and at other times mellifluous (A QUIET PLACE and THROUGH IT ALL), he keeps the group from soaring into outer space (LED and JOHN have fantastic vocal ranges). Multi-talented, his forte lies in composing (over 50 songs) and arranging ("Can't count them" he says). The title song "GOD KNOWS" is his composition as well as THE LORD IS MY ROCK and BLESSINGS. His flair for arranging is conspicuously displayed throughout the album. His mastery of the piano and electric piano organ—(A QUIET PLACE) is also recognizable.

THE WITNESSES FOR CHRIST have met and formed alliances with many musicians and those assisting them on this album are: MARIAN BLACKMAN—organ; THOMAS McIVER—flute; BILLY CARSON—percussion. I TOLD JESUS IT WOULD BE ALRIGHT was recorded on Lincoln University's campus (Jefferson City, Missouri). JOE provides the piano accompaniment along with AMOS POLK (Milwaukee, Wis.)—organ and SAM LAYNE (Chicago, Ill.)—bass guitar. The production staff of GOD KNOWS thanks each of these artists.

A special note of thanks to the staff of P. S. Studios in Chicago and especially to DAVE ANTLER, recording engineer of this album for his patience and help.

Now, sit back and enjoy a "Labor of love" that was intended just for you. As John often says: "THE WITNESSES FOR CHRIST are coming to you with Songs of the Soul, Sung from the Soul to Thrill your very Soul!"

— M. E. —

For engagements and additional orders of this album, write:

THE WITNESSES FOR CHRIST  
Attn: J. L. Robinson, Bus. Mgr.  
Post Office Box 59437  
Chicago, Illinois 60659

stereo

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# DANNY RIVERA

## CARA A

- 1) QUIERA DIOS  
(B. Richards)
- 2) SI ME MIRAN A LOS OJOS  
(C. B. Goldner)
- 3) TU ALMA GOLONDRINA  
(Jibón)
- 4) AHÍ VA JOSÉ  
(L. P. Varogán)
- 5) LO CIERTO ES QUE NO ESTAS  
(L. Pavón)
- 6) VA CAYENDO UNA LAGRIMA  
(F. Tronco - C. Valdez-Romay)

## CARA B.

- 1) GRACIAS MI AMOR POR TODO  
LO VIVIDO  
(M. de la A. - M. Martí)
- 2) ¿LIBERA TU MENTE  
(T. Mora)
- 3) TE NECESITO  
(B. Richards)
- 4) JESUCRISTO  
(R. Carlos)
- 5) ESA SERA MI CASA  
(A. Sebastián F. Comigó)
- 6) MIS CINCO SENTIDOS  
(A. Anderson)

Fotografía: Gabriel Sosa, diseño: Inglin.

## Arreglistas:

R. Fortunato  
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JESU, JOY OF MAN'S DESIRING

BAILADORA (*Dancer*)

AIR ON THE G-STRING

#### SIDE 2

SOLEARES (*A popular flamenco piece from southern Spain*)

EL CONDOR PASA (*A typical folk song from Peru*)

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# Beowulf

## A Musical Epic



# Beowulf

## A Musical Epic

by

Betty Jane Wylie & Victor Davies

---

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---

Chad Allan as Beowulf

---

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and as The Unknown Chief

---

Christine Chandler as Wealhtheow the Queen

---

Frank J. Adamson as Grendel the monster

---

Dianne Heatherington as the Poet

---

P. M. Howard as Wiglaf

---

Jayson King as Wulfgar

---

Howard Hicks as Unferth

---

Narrators

---

Herb Marshall

---

Lillian Stillwell

---

Cathy Clark

---

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---

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---

and

---

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---

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---

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---

Pete Magadini on Drums

---

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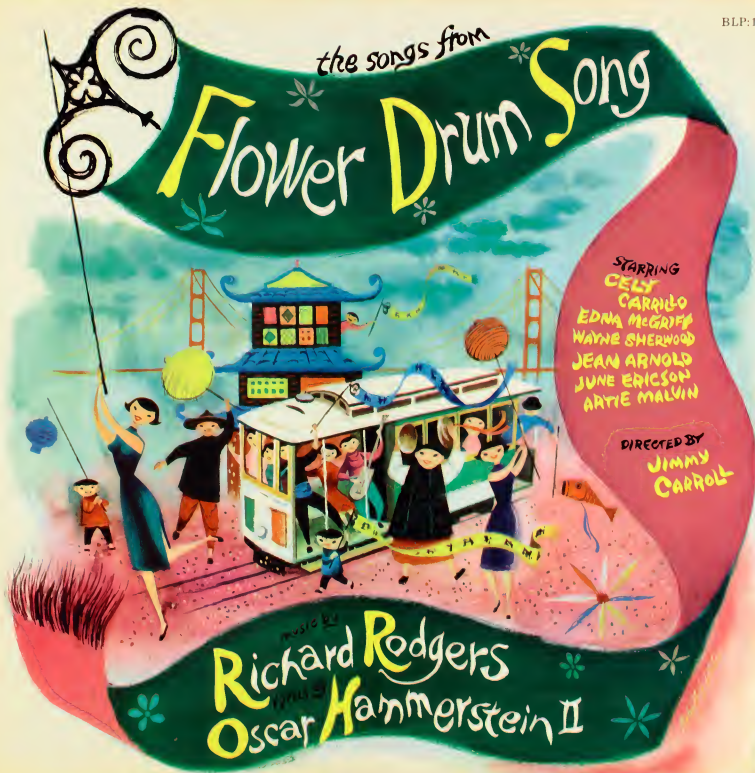
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## SIDE ONE

My Love Is True  
Robin Gilgeours  
Sweet Sensation

## SIDE TWO

My Love Is True  
Robin Gilgeours  
Instrument  
Sweet Sensation



# WRTI

*Music is his soul  
In order to fulfill gracefully our daily  
routine, one needs a sane and pure mind  
Sweet Sensation made me feel that way.  
Robin, musically, make the sky your  
limit.*

*Jean Fritz Martiat  
Vice President / Inspector General  
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# BEST OF OWEN GREY'S MEDLY HITS

YOU DONT WANT ME NO MORE .. MEDLY  
SHANK I SHECK .. MEDLY  
LOOK FOR MY BABY  
SIMMER DOWN  
MILLIE GIRL  
GIRL WHAT ARE YOU DOING TO ME



# OWEN GREY'S MEDLY HITS

## SIDE A

- 1 YOU DONT WANT ME NO MORE ... MEDLY
- 2 SHANK I SHECK ... MEDLY
- 3 SHANK I SHECK

## SIDE B

- 1 LOOK FOR MY BABY
- 2 SIMMER DOWN
- 3 MILLIE GIRL
- 4 GIRL WHAT ARE YOU DOING TO ME



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# AWAY FROM ASHARD

## DAWN THE MINSTREL

RENDING THE RAIN IN THE NIGHT  
TURN THE HANDLE  
MYSTIC WONDER

## FIRE TURN THE ONE INTO STEEL

CHAMPION OF FIRE TURN YOUR WHEELS  
AWAY FROM ASHARD HIS HAMMER NEEDED IN THE  
NORTH  
THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS  
FORCE

## BLESS THE SEEDS THAT WE SOW HELP THEM GROW

WHEAT COVERED FIELDS INTO BREAD KEPT US FEED  
WELL WORK IN THE SUN TIL IT DOES  
NOT GIVING UP TIL WE'VE WON

## OKTOSPERFEST CELEBRATION

THE HARVESTERS IN THE WINTERS COMING  
STREETS ALIVE WITH PEOPLE DANCING  
MUSIC FILLS THE AIR

## ALPINE HORNS THROUGH VALLEYS ECHO

DOWN THE MOUNTAIN TURN TO LESSER  
AGED LINES SUN PATCHED FACES  
NOW TO BE RELEASED

## DOWN ON YOUR KNEES HIGH YOUR EYES

LOOK LIKE A KID IN THE SKY  
FIRE TURNING ONE INTO STEEL  
CHARIOTS OF THOR TURN YOUR WHEELS

## AWAY FROM ASHARD HIS HAMMER NEEDED IN THE

NORTH  
THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS  
FORCE

## TURN'S BURNING SKIES RHYM REED TODAY

WINDS TURNING WINGS COMING BACK AGAIN  
DAWN THE MINSTREL  
DISTER RUNNER  
TURN THE HANDLE  
MYSTIC WONDER

(D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTH)  
VOCALS: RONALD/MOORE/T  
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## MAGIC IS A CHILD

AT THE TIME I WAS A LITTLE BOY  
I WAS A CHILD  
THE FORESTS WERE ADVENTURE  
THERE DWELT THE LEGENDS OF MY MIND  
I MADE ALL THE RULES  
ONLY I HAD TO LIVE UP TO

## MAGIC IS A CHILD

IMAGINATION IS ALIVE  
MAGIC IS IMAGINATION  
A CHILD IS ALIVE  
HOW THE TREES WERE SO HIGH  
THE CHEESE IN THE SKY  
FROM MY OF MY IMAGINATION  
WAS COOKING AND ELVES  
WITH SMALL MUSHROOMS SHELVES  
AS BROTHERS GRIMM WOULD TELL THEIR STORIES

## OPENING MY EYES IN THE MORNING I WOULD SEE

PATTERNS IN THE TREES MAKING SHAPES THAT WERE A  
FACE TO ME

## IN THOSE TREELSS TIMES

WE THOKE OURSELVES LINES  
THAT WE DREW OURSELVES  
BUT THEY WERE NEVER KEPT  
KNOW MAMA WAS A CHILD  
IMAGINATION IS ALIVE  
MAGIC IS IMAGINATION  
A CHILD IS ALIVE

## MAGIC IS A CHILD

IMAGINATION IS ALIVE  
MAGIC IS IMAGINATION  
A CHILD IS ALIVE  
HOW THE TREES WERE SO HIGH  
THE CHEESE IN THE SKY  
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A CHILD IS ALIVE

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A CHILD IS ALIVE  
HOW THE TREES WERE SO HIGH  
THE CHEESE IN THE SKY  
FROM MY OF MY IMAGINATION  
WAS COOKING AND ELVES  
WITH SMALL MUSHROOMS SHELVES  
AS BROTHERS GRIMM WOULD TELL THEIR STORIES

## OPENING MY EYES IN THE MORNING I WOULD SEE

PATTERNS IN THE TREES MAKING SHAPES THAT WERE A  
FACE TO ME

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTH)

LEAD VOCALS: RHM & MOORE/HARMONIC/NOVADAVE  
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# ERIE LACKAWANNA

## ROLLING AWAY

RENDING THE RAIN IN THE NIGHT  
RHYTHM IN STEEL  
TURNING ONE INTO STEEL  
OVER AND OVER  
REPEATS THE REFRAIN

## STOP LOOK BEES STRANGE

WE'VE GOT TO GO FALL AWAY  
LEAVES ARE GREEN THEN BROWN AGAIN  
WHILE THOUGH MY HAIR  
CLOSING MY EYES IN THE BREEZE  
CHANGING THE THOUGHTS IN MY HEAD  
OVER AND OVER  
AS WE'RE SWIFT AWAY

## SPOOK LIGHT FASCINATION

THERE WON'T BE NO HESITATION  
STRETCHING OUT IMAGINATION  
THIS MAY BE AN INNOVATION

## SPEED OF LIGHT

ERIE TIME AND SPACE TRIN  
WE'VE GOT HER UP TO FULL STEAM  
WHILE TRAVELLING UNSTEADY  
WE'RE 200 YEARS FROM THE START

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTH)

VOCALS: RONALD/MOORE/T  
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## MONITE LITE

OUT OF THE DOOR  
DOWN THE DUSTY VALLEY STREET  
COBBLES BRIGHT  
AND BURNING HOT UNDER MY FEET

## THE SHOPS OPEN THEIR GOODS DISPLAYED

BEGINNING OF THE BUSINESS DAY  
SHAKING THE BAKERS LAKE TODAY  
THE OLD FOLKS PICK THE DAY AWAY

## HARK THE SOUND OF DISTANT CITY BELLS

AS THEY FIND THEIR WAY THROUGH  
FORESTS DEEPEST DELLS

## PASSING THROUGH THE EVERGLADES

I LOOK ACROSS THE GLISTENING LAKE  
THROUGH REEDS AND FLOWERS FROGS AT PLAY  
I'VE SET A TOP THE GREEN ARMY  
WATERFALL SO MAGICAL

## I CUBAS AGAINST THE MYSTIC SHIP

AND CAST THE LINE AWAY FROM SHORE  
I SAIL TOWARDS THE LIQUID RAIN

## I FIND BEHIND THE ROARING WATERFALL

A PLACE—WHERE THE  
MONITE MONITE LITES THE WATER WATER  
AND ITS FALLING FALLING  
MONITE MONITE LITES THE WATER WATER  
AND ITS FALLING FALLING

## MONITE LITE ITS ONLY WATER FALLING DOWN

UNTIL YOU DREAM YOUR WAY  
DOWN THE DUSTY VALLEY STREET  
DREAM YOUR DREAMS  
UNTIL YOU DREAM YOUR WAY

## MONITE MONITE LITES THE WATER WATER

AND ITS FALLING FALLING  
MONITE MONITE LITES THE WATER WATER  
AND ITS FALLING FALLING

## MONITE LITE ITS ONLY WATER FALLING DOWN

UNTIL YOU DREAM YOUR DREAMS  
UNTIL YOU DREAM YOUR WAY  
DOWN THE DUSTY VALLEY STREET  
DREAM YOUR DREAMS

## MONITE MONITE LITES THE WATER WATER

AND ITS FALLING FALLING  
MONITE MONITE LITES THE WATER WATER  
AND ITS FALLING FALLING

## MONITE LITE ITS ONLY WATER FALLING DOWN

UNTIL YOU DREAM YOUR DREAMS  
UNTIL YOU DREAM YOUR WAY  
DOWN THE DUSTY VALLEY STREET  
DREAM YOUR DREAMS

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTH)

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# LOVE TO SHARE

## (KEEP YOUR WORRIES BEHIND YOU)

SUN MY FATHER SAID SON YOU ARE MUCH OLDER NOW  
THAN COME WHEN I THINK IT'S TOO LATE THE  
THOBS THAT I WOULD HAVE LONG SINCE WALKED  
AWAY I HOPE THAT YOU'LL LEARN FROM ALL OF MY  
PAST MISTAKES

## KEEP YOUR WORRIES BEHIND YOU

WATCHING THE SAND PASS THRU AN  
HOURGLASS PAINTING THE BLUE IN THE SKIES  
DREAM AWAY I HEAR HIM SAY

## FATHER, BUT KEEP YOUR WORRIES BEHIND YOU

SO YOU CAN SEE WHAT'S BEFORE YOU  
LAY MY SUPPLIES BY THE FIRESIDE MAKING  
THIS OUR HOME AS LONG AS WE LIVE  
TOGETHER REMEMBER THE GUIDING LINES  
THAT I TAUGHT YOU NOW

## AND KEEP YOUR WORRIES BEHIND YOU

SO I CAN SEE WHAT'S BEFORE YOU  
SON—SINCE YOU ARE OLDER NOW IT'S NOT  
TOO LATE TO BEGIN YOURS NO DOUBT  
ABOUT YOUR LIFE

## FATHER, JUST KEEP YOUR WORRIES BEHIND YOU

SON, SO YOU CAN SEE WHAT'S BEFORE YOU  
SON, I SEE ALL OF MY YEARS' THIEF ARE BEFORE ME  
NOW I KNOW IT'S NOT TOO LATE NOW LET'S BEGIN

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON)

LEAD VOCALS: SON (SON) NO FATHER  
HARMONY: MOORE/NOVADAVE/T  
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## TRAIN FROM NOWHERE

IN A 747 OR THE SANTA MARIA  
THE NEW WORLD IS THE FOCUS OF THE  
FOREKEMER'S DREAMS

## TAKES TO THE SEA HE DARES TO THE SHES

HE BELLOWS FOLLOWS HIS HOSE HE WON'T CARE  
HE MAY ARRIVE IN NEW YORK OR THE SPANISH  
REIN

## HIS THE SPIRIT LOOKING HARDER FOR THE PLACE

HE'LL CALL HOME  
NEW KINGDOM IN THE MAKING THOUGH THE ODDS  
AGAINST HIM HIGH  
IN THE SPLENDOR OF THE MORNING  
HE'S LOW ARRIVING AND HE ALWAYS REMAINS  
ON THE TRAIN FROM NOWHERE

## THERE IS NO ONE THERE TO GREET THE STRANGER

BUT YOU'LL SEE HE WON'T CARE  
PASSING THROUGH THE BORDERS WITH A SMILE UP  
HIS FACE  
HE ALWAYS HAS TO SLOW DOWN WHEN HE JOINS  
THE NORMAL RACE  
AND AS SOON AS HE'S REACHED HELL'DO IT AGAIN

## NOW ARRIVING AT THE PLATFORM SOMEPLACE

IT'S THE TRAIN FROM NOWHERE  
THERE IS NO ONE THERE TO MEET THE STRANGER  
BUT YOU'LL SEE HE WON'T CARE

## PASSING THROUGH THE BORDERS WITH A SMILE UP

HIS FACE  
HE ALWAYS HAS TO SLOW DOWN WHEN HE JOINS  
THE NORMAL RACE  
WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE  
THE NORMAL PACE  
AND AS SOON AS HE'S REACHED HELL'DO IT AGAIN  
DOESN'T KNOW WHEN HE WON'T CARE  
(ON THE) TRAIN FROM NOWHERE

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON)

LEAD VOCALS: DAVE HARMONY/MOORE/T  
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# LISTEN

## LISTEN TO THESE THOUGHTS AS THEY DRIFT AWAY

MORNING THINGS  
CAN TURN AROUND ALL THE THINGS WE DO  
BLINDLY  
IF WE HANG TO AVOID THE TRUTH  
SEARCHING FOR THE TIMES THAT WE LOST IN YOUTH  
BY PAST MISTAKES

## AS DARKNESS COMES WITH NO SURPRISE

SHEDDING SHADOWS ON THE WALL  
AS NIGHT BEINGS TO FALL  
DOES IT HURT AS IT DOES  
DEEP REACH  
WIDE KEYS ON MOUNTAIN THOY DAYBREAK SEEMS SO  
FAR AWAY

## LISTEN CAN YOU HEAR ME

OUR COMMON TAKES ME LISTEN  
LEAVES ME NOTHING TO DO BUT TRY AGAIN  
TO RUN OR WINDING YOUR GORNA SEE A CHANGE IN ME

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTH)

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## ON THE RUN (THE TRUCKER)

HEY COME ON OVER ON IN  
TELL ME HOW YOUR LIFE HAS BEEN  
DOES IT CATCH YOU ON THE RUN  
LIFE IS LIKE THE SETTING SUN  
BEAUTIFUL BUT THEN IT'S GONE  
DOES IT CATCH YOU ON THE RUN  
AS YESTERDAY'S DREAMS ALL THAT'S LEFT ON MY  
MIND

## NOWBODY ANSWERS BUT THE VOICE FROM INSIDE

AND ITS SO LONG SINCE I HAD TIME FOR A PHONE CALL  
IT'S BEEN SO LONG DONT KNOCKA HOW WHAT I MEAN  
ENDING ME SOMEONE TO SAY  
TELL ME HOW YOU FEEL  
TELL ME THAT IT'S REAL  
DOES IT CATCH YOU ON THE RUN  
HEY I HEAR YOUR DOING WELL  
YOU MUST BE WORKING HARD  
DOES IT CATCH YOU ON THE RUN

## THEN I HEAR MUSIC AS RHYTHMS REVEIVE

AM I STILL DREAMING SAID THE VOICE FROM INSIDE  
M WORKING SO HARD I FEEL LAZY IN THE MORNING  
ALWAYS ON CALL HAVE TO LEAVE WITHOUT A WARNING  
AND ITS SO LONG  
SINCE I HAD YOU HERE TO TALK TO  
IT'S BEEN SO LONG DONT KNOCKA HOW WHAT I MEAN  
ENDING ME SOMEONE TO SAY  
TELL ME HOW YOU FEEL  
TELL ME THAT IT'S REAL  
DOES IT CATCH YOU ON THE RUN  
HEY I HEAR YOUR DOING WELL  
YOU MUST BE WORKING HARD  
DOES IT CATCH YOU ON THE RUN

## (D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON)

LEAD VOCAL: RHM HARMONY: MO & DAVE  
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## SPREAD YOUR WINGS

YOU HAD ME SCREAMING AT THE CLOSER DOOR  
YOU GOT ME BEHIND ME LET ME HAVE SOME MORE  
YOU COME SO CLOSE YOU KNOW IT FEELS REAL  
BUT LOOK OUT BABE I CAN BE COLO AS EASY

## SHAKE IT BABE I'LL WATCH YOU DO YOUR THING

DOING THINGS THAT I WANT TO DO  
DON'T TANTALIZE ME HONEY SOON YOU'LL SEE  
THAT I'LL BE CRUISING YOURS BE LOOSIN ME

## OPEN UP SPREAD YOUR WINGS LET ME HAVE SOME

MORE  
SOON AS HONEY I'LL BE WALKING OUT THAT DOOR  
OPEN UP LETS TO LEAVE COULDN'T FIND THE KEY  
COULDN'T FIGURE IT OUT THAT THING THAT YOU DO TO ME

## YOU COME TOO CLOSE TO CATCH THE EARLY SHOW

YOU ARE GOT THAT THING I WANT TO  
DONT FINE AND DINE ME I ME MORE SONG AND DANCE  
STEP IN LINE GIRL COME ON NOWS YOUR CHANCE

## CHO CHO CHO CHO BAY THAIN IS LEAVIN SOON

CHU CHU CHU CHU GET OUT OF HERE  
NO USE COMPLAINTING TIME TO REALIZE  
THAT YOU'VE BEEN USED JUST MAYBE ONCE OR TWICE

## CAN'T FIGIT IT OUT DO THAT THING THAT YOU DO TO ME

(D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON)  
LEAD VOCAL: DAVE HARMONY/MOORE/T  
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# god guts & guns

## Songs by Jeff Ampolsk

this album is for gorden and sis the most selfless  
people I know

cover design, gorden friesen  
produced by gorden friesen and alan senauke  
mandolin and electric guitar, alan senauke  
electric guitar, bob norman  
bass, jerry mitnick  
guitar, jeff ampolsk  
engineer, mike sobol  
all songs copyright and written 1976  
by jeff ampolsk and Low Lite Music

### SALLY SELLS HER CHARMS FOR MONEY THESE DAYS

well the sun was on the slide  
the moon was on the rise  
she walked the quarter lookin for a man  
but she weren't the painted lady  
that you've often heard about  
she was just another pretty girl  
whose money had run out

#### Refrain

Sally sells her charms for money these days  
ain't that an awful way to pass the time  
sally sells her charms for money these days  
but i can't help believin that she was so much happier  
when she didn't have a dime

well she stands out on the corner  
down at bourbon and toulouse  
waitin for a catcall or a smile  
knowin if she stays there  
hanging half out of her clothes  
she'll make that other fifty in a while

#### Refrain

She was tired of all the lovers  
tired of all the lies  
tired of all the lines she'd heard before  
tired of all the housechore  
tired of so much more  
but mainly she was tired of bein poor

#### Refrain

### BASKETBALL HERO

First two names was george washington  
his last name was brown  
great big basketball player  
from a little bitty louisiana town

and his daddy was just a farm worker  
and his momma was only a maid  
but everyone knew deep down in their hearts  
That george'd be a big star one day

So george went to school in new orleans  
and he played for st. augustine  
and he lived with his good uncle william  
and also his pretty aunt jean  
deep down in the depths of the ghetto  
but not to be there for too long  
cause georgie had won him a scholarship  
for him to play basketball on

now george was a star at the college  
by himself he saved every game  
yea george was so good  
on the basketball wood  
that all the white folks knew him by name  
as the years run by he run harder  
down the road to basketball fame  
when a bad run of luck and a big diesel truck  
made george paraplegically lame

so now there's no cheers for the hero  
white folks call him jungle bunny instead  
and the doctor who got him addicted  
says "just thank the lord you're not dead"  
yea it's back to the ghetto for georgie  
back to welfare and dreams that can't wait  
ain't it weird ain't it weird  
how a flip of the coin  
can change the niggers we love into the niggers we hate

I was fixin' to ship out when an old sailor told me this.

### STARTED OFF LONESOME

well i started off lonesome  
but i ended up blue  
for the life of a sailor  
it will do that to you

yea you'll cling to the bottle  
and you'll forsake your friends  
and you'll marry the ocean  
and you'll drink to the end

seen a many young writer  
lose his talent to wine  
for a pen don't move easy  
in a burgandy mind

and a many young singer  
lose all of his songs  
to singing how sailin  
set his life off all wrong

well they pay us by the piece they don't pay us by the hour  
I thought that went out long ago  
and the bosses around here walkin' round like  
they're our saviors think we're too blind to realize  
we're jus' inexpensive labor

#### Refrain

well I live inside the project down by St. Thomas Street  
every mornin' I walk to work through the St. Thomas fog  
it ain't too bad ya see in a couple of years  
mop factory gonna buy me a seein' eye dog

#### Refrain

yeah my name is Edward Tyner and  
I'm blind as I can be  
like I said before it weren't the worst thing  
that ever happened to me no  
so if you know a blind man, please do him this one favor  
tell him take a tip from me  
starve before you work at the mop factory

#### GOD GUTS AND GUNS

it was wet and cold on Bourbon Street and I was hot and dry  
so I dropped into a barroom; they were out of bourbon  
so I ordered rye  
the barmaid stared down at me through the pancake on  
her face  
asked me what a guy who dressed like me was doin' in  
the place  
said I didn't know  
she said it didn't matter though cause business had been  
a little slow  
and as long as I was drinkin' she was gonna  
let it slide yeah she was gonna let it go  
so I stared up at the bar stage where a naked girl  
was shakin' everything she owned  
to the rythm of the latest A.M. radio don't say a damned  
thing drone  
yeah she was tellin' them old convctioneers to run away  
from home  
by every once in a while shakin' a couple of parts that was  
previously unknown  
now I was gettin' bored and high; my tab was gettin' higher  
I figured it be best for me to be sayin' my good-byes  
when this one old man come up sat down next to me  
said son you can thank American freedom to God Guts  
and Guns

#### Refrain

he said God Guts and Guns made America free  
at any price we must keep all three  
God Guts and Guns young man can't you see  
that's the cornerstone of American liberty

well he lectured on the evils of gun control  
threw in a couple of words about how the savior pulled  
himself up out the hole  
said he didn't know for sure but he'd been told  
that the jungle bunnies was usin' welfare to buy weapons  
on the public dole

yeah he talked about Christian society and whitman's  
privileged destiny race war comin' in 1983  
and if I was a man I'd go out and join the klu klux clan  
told him I was a simple man and all them heavy questions  
of philosophy left me without too much to say  
but didn't he think a few too many people was gettin'  
shot to death these days  
he said now that's what I daon't understand

how come all you young fellos daon't realize  
that if everybody a had a gun on their hip  
nobody would shoot anybody cause everybody would be  
too scared to die  
that made sense  
he repeated his refrain

#### Refrain

now a crowd it gathered round us two  
for him they'd cheer for me they'd boo  
if I'd had a gun I prob'ly would have shot a few  
but since I didn't I figured it was time to change my tune  
so I told him I'd been meanin' to buy me one of them shootin'  
pens  
only my drinkin' habit kept my wallet thin  
so if he'd kindly buy a round  
tomorrow I'd put my payment down  
well he bought one for me and one for the bar  
just then them hundred and forty seven American legionnaires  
struck up a hymn like a bunch of newborn rock and roll  
stars

#### they sang

#### Refrain

now four a clock come; they closed the bar  
we's walkin' down Bourbon Street arm and arm  
cheek to cheek and shoulder to shoulder  
gettin' drunker and feelin' bolder  
looked behind and what did I see?  
all them legionnaires followin' him and me  
so we figured we'd show New Orleans who we are  
by pullin' a raid on Pete's gay bar

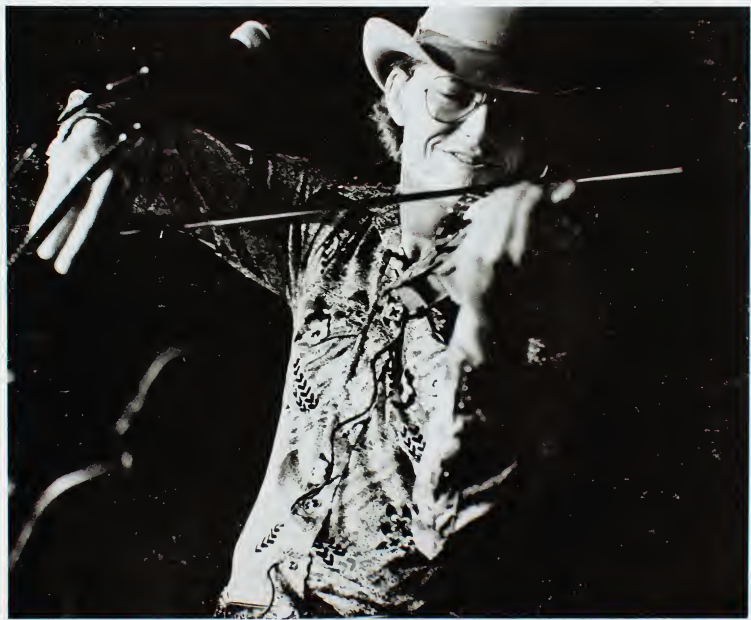
yeah we beat them sissy's till they was almost dead  
tore the whole damned bar to shreds  
old man grabbed the manager and this is what he said  
said "set ya free if you sing along with me"  
manager began to sing

#### Refrain

things was gettin' mighty odd when in popped this fellow  
from the riot squad  
hit a couple of female impersonators over the head  
put his hand to my ears and this is what he said  
said job well done boys job well done  
but accordin' to the city's protocol  
seems I'm gonna half to arrest you all  
but don't worry none cause when you get to jail  
fraternal order of police is gonna post your bail  
well went to jail got out all right  
went to court the followin' night  
judge was lookin' hungry and lean  
said thank you boys for keepin' the city clean  
this whole damned story might sound absurd  
but it ain't the funniest thing I heard  
no to tell you the truth the funniest thing  
is when the judge and the jury began to sing

#### Refrain

# ALVIN CROW



# ALVIN CROW and The Neon Angels

---

## SIDE ONE:

1. DYNAMITE DIANA 2:48  
(Alvin Crow, Lone Grove Music, Inc., BMI)
2. TROUBLE, LONELINESS, AND SORROW 3:33  
(Alvin Crow, Lone Grove Music, Inc., BMI)
3. CHAINS ON ME 2:30  
(Alvin Crow, Lone Grove Music, Inc., BMI)
4. FADED LOVE/MAIDEN'S PRAYER 3:35  
(John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
5. ROLY POLY 2:18  
(Fred Rose, Milene Music, Inc., ASCAP)

## SIDE TWO

1. SAN ANTONIO ROSE 2:55  
(Bob Wills, Bourne Music, Inc., ASCAP)
2. (Now and Then There's) A FOOL SUCH AS I 2:55  
(Bill Trader, MCA, Inc., ASCAP)
3. OKLAHOMA HILLS 3:42  
(Jack Guthrie, Michael H. Golden, Inc., ASCAP)
4. HEART OVER MIND 2:43  
(Mel Tillis, Cedarwood Publishing Co., Inc., BMI)
5. TOO LONELY, TOO LONG 2:45  
(Jim Owen, Sangrass Music Publishing, Inc., BMI)

---

## THE BAND:

ALVIN CROW / Vocals, Guitar, and Fiddle

RICK CROW / Bass

ROGER CRABTREE / Harmonica

ALAN FULFER / Drums

---

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All selections were recorded at Sunset-Burnett Studios, Dallas, Texas, 1973. Phil York, engineer; Ronnie Roark, producer. Cover photo by Scott Newton.  
"Dynamite Diana" b/w "Chains On Me" previously released as a single on Big Wheel Records, 60004 Bull Creek Road, Austin, Texas 78757



LIMITED EDITION  
CREAMY COLORED  
VINYL

**Creamy**



Sam Krutz: customized Gibson Sonex electric guitar,  
fuzz-wah pedal, background howls.

Paul Normanly: electric bass.

Michelle Menard: vocals, tambourine.

Jeff Palmer: drums.

Eric Peterson: electric piano, Spribattit spring instrument

Wendy Niles: clarinet.

Engineered and mixed live to two-track  
by Aaron Nudelman at Big Rehab Studios,  
(415-822-5743 or 426-3421) on January 20, 1995.

Front cover painting by Eun Young Lee; photographed  
by Ellen McDermott. (contact Eun Young c/o SuperChimp)

Back cover photograph by Stella Prive.

Thanks to: Aaron Nudelman, Eun Young Lee, Ellen McDermott,  
Stella Prive, Steven Daubenspeck, Gino Robair, Mark Sieling,  
Ken R. Sling, and Michelle Bailey.

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P.O. Box 44076,  
San Francisco, Ca. 94146 USA



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OR-010

A black and white portrait of Etta James. She is smiling and looking slightly to the left. She has short, curly hair and is wearing a dark, patterned necklace. Her right hand is raised near her face, with fingers slightly curled. The background is a soft, out-of-focus light color.

**Etta  
James**

**"Big Red"**

# Etta James "Big Red"

## SIDE 1

1. AT LAST
2. IF I CAN'T HAVE YOU
3. ALL I COULD DO WAS CRY
4. SOMETHING'S GOT A HOLD ON ME
5. FOOL THAT I AM
6. MY HEART CRIES
7. TELL MAMA

## SIDE 2

1. STOP THE WEDDING
2. DREAM
3. MY DEAREST DARLING
4. DON'T CRY BABY
5. SPOON FULL
6. TRUST IN ME
7. SUNDAY KIND OF LOVE

# DUKE

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★ TREAT YOU WOMAN NICE ★

# PRIMITIVE PIANO

billie pierce  
speckled red  
doug suggs  
james robinson

THE SIRENS  
RECORDS  
101



# PRIMITIVE

# PIANO

Some eighteen years ago, Erwin Helfer produced this album on Tone Records with the help of Bill Russell and Ralph Heitt. Recognizing the lasting and unique abilities of these four pianists, Mr. Helfer welcomes the reissuing of this album with the same enthusiasm that he recorded

it. The direct and indirect influence of boogie piano on many blues, jazz, and rock musicians is undeniable. Thus we have Primitive Piano; not in the sense that it is unsophisticated, but in its musical strength and purity.

## BILLIE PIERCE

- Get A Working Man
- Panama Rag
- In The Racket

Billie Pierce described her talents as "just a gift." Born in Pensecola, Florida in 1906 to a musical family in which both her parents and her six sisters played the piano, she got a feeling for the piano at a young age. When only 15, she replaced Clarence Williams as Bessie Smith's accompanist. Her playing was later heard behind George Lewis, Alphonse Picou, and Ida Cox as well as the trumpet of her husband, De De. Billie was also a soloist and songwriter. "In the Racket" is one of her own songs. Until her death in 1974, Billie was often heard playing in New Orleans.

## SPECKLED RED

- Dad's Piece
- Early In The Morning
- Oh Red

Rufus Perryman, nicknamed Speckled Red because he was albino, was born in 1892 in Monroe, Louisiana. Like most blues and stomp players, Red was basically self-taught. His father started him in the direction of church music. But when the family moved to Atlanta, Red became a full-time blues pianist. Soon his profession led him throughout much of the country, notably Memphis, Kansas City, St. Louis, New York, and Detroit, where he was known as Detroit Red. He came in contact with Will Ezell and Charlie Spand in Detroit; Count Basie, Joe Turner, and Sam Price in K.C.; and Walter Davis, Pettie Wheatstraw, and Jimmy Oden in St. Louis.

His first recording was a tame version of "The Dirty Dozens," cut in Memphis for Brunswick. This was 1929. A year later, he rerecorded the "Dozens" with "Wilkins Street Stomp" in Chicago. Red all but disappeared from music during the depression until Walter Davis arranged a recording session for Red with Bluebird in 1938. Among the songs cut were "St. Louis Stomp" and "Doing the Georgia." In 1941 Red settled in St. Louis, working as a porter. He became popular for a third time in the mid 1950's, when the recordings on this album were made. He died in 1973.

## DOUG SUGGS

- Doug's Jump
- Sweet Patootie

Doug Suggs was born in December of 1894 in St. Louis. The influence of Claude Brown, composer of "Sweet Patootie," can be heard in Doug's playing. Doug spent his professional career in Chicago, often playing at memorable "house rent" parties with the likes of Pine Top Smith, Albert Ammons, Clarence Lofton, and Jimmy Yancey. But Suggs' personal style kept him from being lost among these "bigger names." In the later years of his life, Suggs worked at Comiskey Park and the Merchandise Mart as a porter, as playing jobs became scarce.

## JAMES ROBINSON

- Bat's Blues
- Four O'clock

James "Bat, the Hummingbird" Robinson was born in Algiers, Louisiana on Christmas Day, 1903, and spent most of his childhood in Memphis. James interest in music started when his father taught him to play drums and piano. In the 1920's he lived in Chicago where he played drums for Louis Armstrong at the Sunset Cafe. He also had musical ties with Chippie Hill, Eppie Moan, and Elzadie Robinson. He earned the name "Hummingbird" because of his tendency to hum or grunt while he played. In the 1930's Bat moved to St. Louis, where he eventually died. Although James never had a large following, his recordings on Vocalian and Gennet are noteworthy.

Thanks to John Steiner / Special thanks to Bruce Kaplan, Jerry

Album  
produced  
by  
David  
Goldberg  
Barry  
Dollins  
Steven B.  
Dollins

fontana

# THE PASSIONATE MUSIC OF THE GYPSY CARAVAN



*Played by a family of wandering Gypsies*

**TATA MIRANDO & HIS SONS**



PHOTO BY U.S.A.

MONO MGF 27512


 fontana

# THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

Russian Folksongs	2:45
Csak Egy Kisiany	2:23
Dobra Dobra	1:50
Armenian Folksongs	4:38
Bessarabyanka	5:30
Black Eyes	3:44
Latzso Daijo	4:43
Le Rossignol	3:55
Cserebogare	4:50
Ibayan	3:32

## All Selections Are Traditional

The music of the gypsies is a panorama of their life. It tells of their never-ending struggle for survival; their nomadic wandering from land to land; their experiences, their joys and their woes. It's a composite of music from many countries and characteristically, it covers a wide range of moods—pathos to joy, sorrow to happiness—perhaps in a way no other music is capable of doing.

To the gypsy, music is more than just a diversion, it's a way of life. The music represents this life. It's folk music in the ultimate sense of the word, because it's truly music of a people, telling their story. And in the final analysis, it's understood and appreciated and loved for the same reason.

Tata Mirando is a true gypsy. He still roams with his ever-increasing family from country to country making music wherever he goes. A native of Hungary, he's equally at home in Greece, Italy, France, Austria, Germany and the Netherlands.

He plays the double bass in a gypsy orchestra—his own gypsy orchestra—and besides himself, all the players are his sons. The eight children gather around their father daily, practicing with the man who has been their first and only teacher.

There is no disagreement in the orchestra, Tata is master and his word is law. In this way he has kept the family together through the years, surviving two world wars and countless personal crises.

Tata's gypsy orchestra is different from many. He uses two guitars to replace the customary cimbalom. (The latter instrument was too expensive to buy, so Tata decided to substitute.) The guitars not only proved a good substitute but have given the orchestra a new rich and warm tone.

Also, Tata's orchestra has not one prima, but two. Once or twice every evening, the eldest son, Morchi surrenders his place to his younger brother Moro, and the boys engage in a bit of friendly rivalry.

In "The Passionate Music Of The Gypsy Caravan," Tata Mirando and his boys present some of the all-time greats in gypsy repertoire. The music is from Russia, Armenia, Czechoslovakia, Roumania and Hungary. It runs the gamut of gypsy lore, from such songs as "Csak Egy Kisiany," (Just A Little Girl) one of Hungary's classic love songs, to "Friss Csardas" (new dance) a rousing version of the gypsy's traditional folk dance. Listen, as the gypsies play!

FONTANA RECORDS • CHICAGO 7, ILLINOIS • PRINTED IN U.S.A.



TATA MIRANDO  
&  
HIS SONS

ORIGINAL MOTION PICTURE SOUNDTRACKS



## IN THE GOOD OLD SUMMERTIME

Judy  
Garland

Van  
Johnson



SIDE ONE

IN THE GOOD OLD SUMMERTIME

**1. I DON'T CARE (2:06)**

Judy Garland

**2. MEET ME TONIGHT IN DREAMLAND (2:25)**

Judy Garland

**3. PLAY THAT BARBER SHOP CHORD (2:22)**

Judy Garland & The King's Men

**4. LAST NIGHT WHEN WE WERE YOUNG (2:52)**

Judy Garland

**5. PUT YOUR ARMS AROUND ME HONEY (2:44)**

Judy Garland

**6. MERRY CHRISTMAS (2:42)**

Judy Garland

CAST

Veronica Fisher .....	Judy Garland
Andrew Deiby Larkin .....	Vin Johnson
Otto Oerfuggen .....	S.Z. "Cuddles" Sakall
Nellie Burke .....	Spring Byington
Rudy Hansen .....	Clinton Sundberg
Hickey .....	Buster Keaton
Louise Parkson .....	Mercie Ven Dyke
Aunt Addie .....	Lillian Bronson

S.Z. "CUDDLES" SAKALL • SPRING BYINGTON

A ROBERT Z. LEONARD PRODUCTION

Written for the screen by ALBERT HACKETT, FRANCES GOODRICH and IVAN TORS

From a Screen Play by SAMSON RAPHALSON and a Play by MILOS JASTO

Directed by ROBERT Z. LEONARD • Produced by JOE PASTERNAK

SIDETWO

GOOD NEWS

**1. GOOD NEWS (Tait College) (2:35)**

Joan McCracken

**2. HE'S A LADIES MAN (2:32)**

Peter Lawford

**3. LUCKY IN LOVE (3:05)**

Pat Marshall, Pat Lawford & Juna Allyson

**4. THE FRENCH LESSON (2:26)**

Juna Allyson & Pat Lawford

**5. THE BEST THINGS IN LIFE ARE FREE (2:54)**

Juna Allyson & Pat Lawford

**6. PASS THAT PEACE PIPE (3:05)**

Joan McCracken

**7. JUST IMAGINE (2:48)**

Juna Allyson

**8. THE VARSITY DRAG (2:47)**

Juna Allyson & Pat Lawford

Orchestra and Chorus Conducted by Lannia Hayton

PATRICIA MARSHALL JOAN MCCracken RAY McDONALD  
MEL TORRE

Screen Play by BETTY COMDEN and ALDOUS GREER • Based on the Musical Comedy by  
LAWRENCE SCHWAB, LEAN BROWN, FRANK MARCEL, B.G. DESHNER, and RAY HENDERSON  
A MERVIN LUGER PICTURES PRESENTATION

CHARLES WALTERS ARTHUR FREED

# JUDY GARLAND

Meet Me In St. Louis  
and  
The Harvey Girls



# JUDY GARLAND

sings selections from the Metro-Goldwyn-Mayer Pictures  
**Meet Me In St. Louis and The Harvey Girls**



Side One

From "Meet Me In St. Louis"

1. MEET ME IN ST. LOUIS, LOUIS  
(Mildly-Swinging)

2. SKIP TO MY LOU  
(Maid'n-Blues)

3. THE TROLLEY SONG  
(Maid'n-Blues)

4. BOYS AND GIRLS LIKE YOU AND ME  
(Rehearsed Organissimo II)

5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS  
(Maid'n-Blues)

6. THE BOY NEXT DOOR  
(Maid'n-Blues)

With Orchestra directed by GEORGE STOLZ

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The under POPULAR, Famous & Famous

**MCFM 2588**

mono

DC 682 a 991 DM

MAP 7768

Side Two

from "The Harvey Girls"

1. ON THE ATCHISON,  
TOPEKA AND THE SANTA FE

2. IN THE VALLEY  
(WHERE THE EVENIN' SUN GOES DOWN)

3. WAIT AND SEE  
with Kenney Baker

4. SWING YOUR PARTNER ROUND AND ROUND

5. IT'S A GREAT BIG WORLD  
with Virginia O'Brien and Betty Russell

6. THE WILD, WILD WEST  
with Virginia O'Brien

All side-tracks composed by Harry Warren and Johnny Mercer  
Orchestra and Chorus under direction of LEO FRAYTON

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Caliban 6048

Original Production



Joan Crawford  
Walter Huston  
**RAIN**

Caliban 6048

Original Production



Joan Crawford  
Walter Huston  
**RAIN**

CAST: Joan Crawford, Walter Huston, William Gargan, Beulah Bondi, Matt Moore, Kendall Lee, Guy Kibbee, Walter Catlett, Ben Hendricks, Jr., Fred Howard.

Featuring:

RAIN THEME  
ST. LOUIS BLUES  
THE SHIPS SAIL IN...SAIL OUT  
WABASH BLUES



HERMAN LEVIN'S PRODUCTION

TDL-5200  
STEREO



# THE GREAT WHITE HOPE

A Play by

**HOWARD SACKLER**

Starring

**JAMES EARL JONES**

Featuring

**JANE ALEXANDER, GEORGE MATHEWS,  
LOU GILBERT, JON CYPHER, JERRY LAWS,  
GEORGE EBELING, PETER MASTERSON,  
MARLENE WARFIELD, HILDA HAYNES,  
EUGENE R. WOOD  
AND THE BROADWAY CAST OF 60**

Scenery Designed by

**ROBIN WAGNER**

Costumes Designed by

**DAVID TOSER**

Lighting Designed by

**JOHN GLEASON**

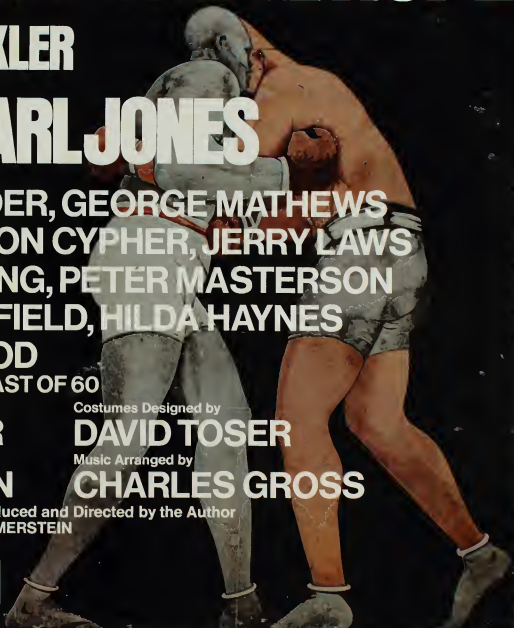
Music Arranged by

**CHARLES GROSS**

A Tetragrammaton Recording Produced and Directed by the Author  
Executive Producer WILLIAM HAMMERSTEIN

Directed by

**EDWIN SHERIN**



"THE GREAT WHITE HOPE' is a theatrical experience that should not be missed."

— Clive Barnes, *New York Times*

"A great epic drama. James Earl Jones' great performance is one of enormous power, subtlety and wit. 'THE GREAT WHITE HOPE' has an enormous cast, sixty people, it moves swiftly, it has raw violence, race hatred, sex, envy, and jangly music. This play shows how exciting and powerful the theater can be."

— Leonard Probst, *NBC-TV*

"This play is of the best that the American theater has to offer."

— Stewart Klein, *WNEW-TV*

"Tremendous! One of the great theater experiences of my life."

— Ed Sullivan

"A galvanic triumph of the emotions."

— Jack O'Brian, *King Features Syndicate*

"The play has the kind of size — the raw power — the masculinity — that nobody has been providing for our theater. It is there, muscular and pounding and driving, it is easily magnificent."

— Martin Gottfried, *Women's Wear*

"A fascinating overwhelming hit!"

— Leonard Lyons

"A piece of great theater. It has two sensational performances by Jane Alexander and James Earl Jones."

— David Goldman, *CBS-Radio*

"A sprawling, boisterous larger-than-life play. A virile and engrossing drama. James Earl Jones gives an amazing, vibrant and exciting performance."

— Jack Garver, *United Press International*

"An awesome theatrical achievement. Absolutely overwhelming. Should make one of the all-time greatest original cast recordings."

— Harry J. Gitlin, *CBC*

TDL-5200  
Thompson Records, 280 N. Gower Blvd., Beverly Hills, California

"A searing drama! You will never forget it. It is one hell of a piece of theater. This is a massive play with a massive cast. But even if it had far less than the sixty odd actors it would still be magnificent. Marlene Warfield is superb. The performance of James Earl Jones is literally out of this world and Jane Alexander turns in a performance guaranteed to wrench your soul."

— Allan Jefferys, *ABC-TV*

"A monumental dramatic achievement which thunders across the stage. A blazing melodrama."

— Ethel Colby, *Journal of Commerce*

"The most exciting and potent play of the decade."

— Joe Franklin, *WOK-TV*

"Great theater! Broadway at its very best performed by an absolutely electrifying cast."

— William Glover, *Associated Press*

"A thrilling knockout!"

— Walter Winchell

"A great American epic. A knockout, blockbuster and smash hit. This is the big one."

— Alvin Klein, *WNYC*

"A powerful epic drama!"

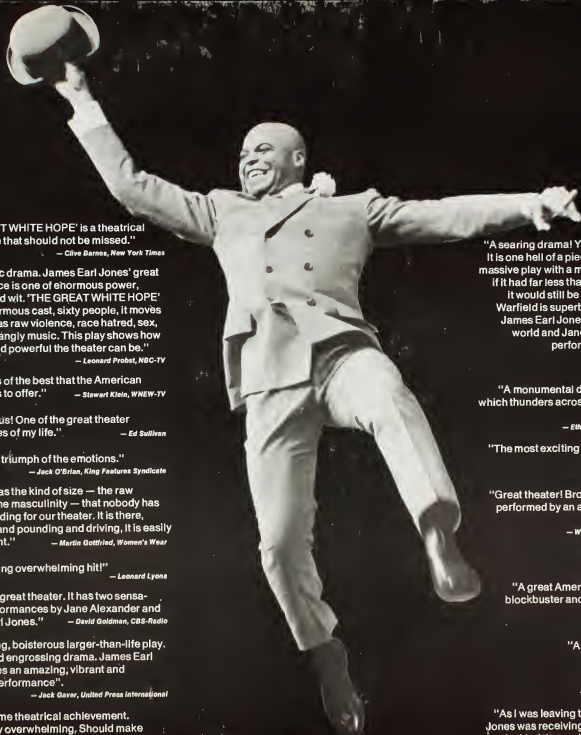
— Sandy Lesberg, *WOR*

"Magnificent!"

— Charles McHenry, *Daily News*

"As I was leaving the theater James Earl Jones was receiving a standing ovation of the kind that makes Broadway history."

— Clive Barnes, *New York Times*







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## SIDE A

In einem Polenstädtchen  
(Meyer/Christ)

Ein Männlein steht im Walde  
(Meyer/Christ)

Ach, da kommt der Gute  
(Meyer/Christ)

Ohne Hemden, ohne Hosen  
(Alzner)

Zeig mir mal dein Muttermal  
(Meyer/Christ)

'ne Hochzeit ist lustig  
(Meyer/Christ)

## SIDE B

In Honolulu  
(The Leightons)

Max, du hast mir was gestohlen  
(Meyer/Christ)

Wenn einer noch an Wunder glaubt  
(Meyer/Christ)

Wenn zwei Jungvermählte flittern  
(Meyer/Christ)

Beim ersten Mal da tut's noch weh  
(Eisbrenner/Käutner)

Das Schönste auf der Welt  
(Meyer/Christ)

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הופהאדן • גסן זצחאדן • גסן זצחאדן • גסן זצחאדן

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Vol. 34

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ENGELBERT HUMPERDINCK

DECCA

# GIGANTES DEL POP.

Vol. 34

## ENGELBERT HUMPERDINCK

## Side A

1. **RELEASE ME** 3:15  
(Miller/Williams/Yount/Harris) © 1967 Palace M
2. **A MAN WITHOUT LOVE** 3:20  
(Pace/Livraghi/Mason/Panzani) © 1968 Britico/Valley Music
3. **THE WAY IT USED TO BE** 3:09  
(Cassano/Conti/Cook/Greenaway/Argento) © 1969 Britico/Marbus
4. **QUANDO QUANDO QUANDO** 3:15  
(Tetta/Remis/Boone) © 1968 Britico/Warner Bros. Music
5. **EVERYBODY KNOWS (WE'RE THROUGH)** 2:10  
(Reed/Mason) © 1967 Donna Music
6. **THERE'S A KIND OF HUSH (ALL OVER THE WORLD)** 2:51  
(Reed/Stephens) © 1967 Donna Music
7. **THERE GOES MY EVERYTHING** 2:50  
(Frazier) © 1967 Burlington Music

## Side B

1. **LES BYCYCLETES DE BELSIZE** 3:10  
(Reed/Mason) © 1968 Donna Music
2. **WINTER WORLD OF LOVE** 3:20  
(Reed/Mason) © 1969 Donna Music
3. **I'M A BETTER MAN (FOR HAVING LOVED YOU)** 2:50  
(Bacharach/David) © 1969 Blue Seal/Jac Music
4. **TEN GUITARS** 2:40  
(Majal) © 1967 Valley Music
5. **MY WORLD** 2:50  
(Pes/Fortana/Mellin) © 1967 Britico/Robert Mellin
6. **AM I THAT EASY TO FORGET** 3:05  
(Bakula/Brownman) © 1968 Palace Music
7. **THE LAST WALTZ** 2:58  
(Reed/Mason) © 1967 Donna Music

DECCA

VL 73902

# THE FOUR ACES WRITTEN ON THE WIND

WRITTEN ON THE WIND  
DAY BY DAY  
SOMEBODY ELSE IS TAKING MY PLACE  
HI-LILI HI-LO  
AROUND THE WORLD  
WHATEVER WILL BE, WILL BE  
TRUE LOVE  
HAVE YOU EVER BEEN LONELY  
MY REVERIE  
HEARTACHES

STEREO



# THE FOUR ACES • *Written On The Wind*

Side One  
WRITTEN ON THE WIND  
DAY BY DAY  
SOMEBODY ELSE IS TAKING MY PLACE  
HILILI HILO  
AROUND THE WORLD

V. Young S. Cahn  
Sammy Cahn-Joe Stoddard Paul Weston  
Gick Howard-Bob Ellsworth-Russ Morgan  
Bronislaw Kaper-Helen Deutsch  
Victor Young-Maxwell Adamson

Side Two  
WHATEVER WILL BE, WILL BE (Que Sera, Sera)  
TRUE LOVE  
HAVE YOU EVER BEEN LONELY (Have You Ever Been Blue)  
MY REVERIE  
HEARTACHES

Jay Livingston-Ray Evans  
Cole Porter  
Peter DeRose-George Brown  
Larry Clinton—Based on Claude Debussy's REVERIE  
John Kenner-Al Hoffman

Directed by JACK FLEIS

Cover Photo: BILL LEVY

The wave of nostalgia now sweeping across the country has provided a whole new generation of record buyers an opportunity to hear the original hits of the Fifties, done in their original form by the same artists who made them the hits of that era. One of the most important and popular acts of that period was The Four Aces, whose distinctive sound and unusual harmony made them the top vocal group of the Fifties.

Al, Dave, Sod and Lou set the pattern for all vocal groups that followed. Their shuffle beat and on-stage choreography set them apart from the many imitators that came into being after their fantastic success both on records and on the theater/night-club circuit. The Four Aces could turn almost any song into a hit. This collection of revivals from the Fifties includes some unforgettable tunes from the motion pictures, along with some great standards from the pens of some of our most famous composers.

Hop aboard the memory-go-round now and let the fabulous Four Aces show you what the music of the Fifties was all about!

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## RICHARD STRAUSS

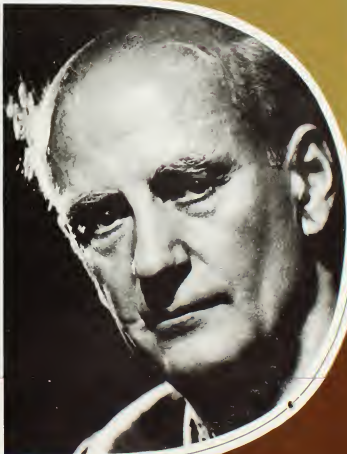
TILL EULENSPIEGEL  
DON JUAN

DEATH AND TRANSFIGURATION

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Recommended for Furtwängler addicts and for those who enjoy the magic of a great interpreter... His performance of *Till Eulenspiegel* is full of affection for that rascally character... The sound is very good for the 1950's.

*Trevor Harvey in The Gramophone*





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FRANZ SCHUBERT  
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Sinfonia n. 8 in si minore D 759 "Incompiuta"

*Regia orchestrale: Fritz K.*



FONTCETHA



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PURCELL, DEBUSSY  
HALL, CANTELOUBE  
DOWLAND, LISZT  
MARTIN KATZ  
Piano

VON STADE

BRIDDERICA

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PRODUCED BY PAUL MYERS  
SONG RECITAL  
MARTIN KATZ, PIANO

# SON RECITAL

## SIDE ONE:

DOWLAND: "Come again, sweet love doth now invite"

DOWLAND: "Sorrow, say"

PURCELL: "The Blessed Virgin's Expostulation"

LISZT: "Die drei Zigeuner"

LISZT: "Ein Lied"

LISZT: "Oh! Quand je dors"

SIDE TWO:

DEBUSSY: Chansons de Bilitis: "La Flûte de Pan," "La Chevelure," "Le Tombeau des nautades," "Cantéleure, Chants de France"

"Auprès d'un Henry Purcell (1659-1665), who dominated at the end of the century as Dowland had at the beginning, Purcell can be gauged of composing music for plays and operas, as well as antheims, hymns, psalms, canons, odes, carols, catches, vocal duets and songs with continuo. He has been called "one of the greatest and most original of English composers," and in the England of the Restoration he forged new traditions out of old English and Italian ones, creating a new music less restrained and more flamboyant, more rhetorical. His place at the pinnacle of English composers is assured through his power of setting the English language in song, something he did with the sure instinct of a singer. As one contemporary observer remarked, Purcell showed "a peculiar genius to express the Energy of English Words, whereby he moved the Passions as well as could Admiration in all his Auditors." Another said, "a greater musical genius English never had." By 1690 he had formulated his stylistic style: one with a flexible vocal line fitted with detail as he matched rhythm and melody to the rhetorical and emotional quality of the words. His "The Blessed Virgin's Expostulation" (1693) is one of his sacred songs, set for Naisam Tate, librettist for *Dido and Aeneas*.

Texts Enclosed

The roots of the art song are buried deep in the Legend of the late fifteenth and early sixteenth centuries, and it is commonly agreed that John Dowland (1563-1662) contributed more than any other musician of the period to the evolution of the art song. *Convers Dictionary* reveals that "Dowland was the first to specialize in the form and to develop it; and the art songs of Lieder of Schubert, Schumann and Brahms with piano accompaniment are the literal descendants of Dowland's 'aere' with lute accompaniment.... It is as a song writer that Dowland establishes a claim to a place among the immortals. His songs show no signs of old age, and indeed some of them sound amazingly modern both as regards form and harmonic effect even in the company of twentieth-century music."

Dowland claimed fame as a luteist and lutenist singer during a career that took him throughout Europe. His *First Book of Songs or Ayres with lute* was published in 1597 and won immediate success. This popular didactic book that a second edition was issued in 1600, a third in 1606, a fourth in 1608 and a fifth in 1613. In 1600 he founded his Second Book of Songs or Ayres, and in 1603 his third. A volume called *A Pilgrimes Solace* appeared in 1602, the year he was appointed one of the King's Musicians for the Lutes in London. Each of these books contains twenty-one songs, while three more were published by his son Robert in *A Musical Banquet* of 1634, making a total of 87 songs by the composer. The first book, which contains "Come again, sweet love doth now invite," is made up of works of fairly simple style, each marked phrase following the verbal outline with little reduction and little contrapuntal development, yet enlivened with beautiful melody and remarkable matching of words with music. The second set, from which comes "Sorrow, say," shows a great advancement in song writing, with the conventional square-set design partly abandoned and the lute accompaniment carried to a high level. The prevailing mood is one of passion, melancholy and resignation.

him sparkle in English Song. Dowland to Purcell says that the brooding melancholy and conservative technique in Dowland was pushed as far as it could go to achieve an intensity of expression unequalled in England until Henry Purcell (1659-1665), who dominated at the end of the century as Dowland had at the beginning, Purcell can be gauged of composing music for plays and operas, as well as antheims, hymns, psalms, canons, odes, carols, catches, vocal duets and songs with continuo. He has been called "one of the greatest and most original of English composers," and in the England of the Restoration he forged new traditions out of old English and Italian ones, creating a new music less restrained and more flamboyant, more rhetorical. His place at the pinnacle of English composers is assured through his power of setting the English language in song, something he did with the sure instinct of a singer. As one contemporary observer remarked, Purcell showed "a peculiar genius to express the Energy of English Words, whereby he moved the Passions as well as could Admiration in all his Auditors." Another said, "a greater musical genius English never had." By 1690 he had formulated his stylistic style: one with a flexible vocal line fitted with detail as he matched rhythm and melody to the rhetorical and emotional quality of the words. His "The Blessed Virgin's Expostulation" (1693) is one of his sacred songs, set for Naisam Tate, librettist for *Dido and Aeneas*.

Although making his reputation as a virtuoso pianist and creator of large-scale works, along with a plethora of piano works, Franz Liszt (1811-1886) wrote over seventy songs with a certain dry humor and even self-criticism. In 1859 he commented about a collection of his songs dating from that year: "The songs in their present form can stand on their own feet [dismissing the inevitable criticism from his contemporaries and snarling opponents], and if some singers, neither coarse nor superficial, find the necessary courage to sing songs by the notorious man-composer Franz Liszt, there probably they too will find these public." Liszt admitted to having difficulty in setting texts, and it has been often said that he was not a natural song composer, that his head and heart were more with music than words.

Between 1859 and 1867, Liszt wrote some thirty songs, including "Oh! quand je dors" to a text by Victor Hugo (revised 1859), one of five such songs composed to Hugo verses in this period. Liszt's sensitivity to lyrical poetry matured during his term as

director of the theater in Weimar, 1848-61, and here we find "Die drei Zigeuner" to poetry by Lenau, published as part of *Gesammelte Lieder* (1860), and in the final period comes the brief "Lied" of 1878 with poetry by Bodenscheidt, one of three songs that year to texts of the same poet.

Said Humphrey Scarle, in his *The Music of Liszt*, "Liszt held a very much underrated song writer. He had a very genuine pictorial and lyrical gift, and he saw to it that in his songs the voice and piano parts were integrated into a whole—there is no question of an all-pervasive melody with a conventional accompaniment, as in the songs of some of his contemporaries."

Claude Debussy (1862-1915) brought to culmination the unity of voice and accompaniment in the French song through his *Chansons de Bilitis*, which evoke the world of ancient Greece that often inspired him. In his biography of the composer, Oscar Thompson wrote: "The three songs of this group, *La Flûte de Pan*, *La Chevelure* and *Le Tombeau des nautades*, are among those in which the music seems to melt into the text. They place Debussy beside Wolf and Massopust as a supreme master of word setting. Elsewhere he occasionally sacrifices word values for the sake of a continuing mood or for rhythmic flow in the music. The *Chansons de Bilitis* must be regarded as among the ripest fruits of an art at once sensitive and voluptuous, reticent and sybaritic."

Debussy's friend Pierre Louÿs published his poem in 1895 and dedicated them "in memory of Marthe Bon Altal", a friend who inspired him by her amber skin, her similarity to a bacchant, her Near Eastern nature. Louÿs initially passed off his prose poems as translations from a Greek poetess contemporary with Sappho, but later admitted it as a hoax. Debussy's dedication of the score reads, "Pour Pierre Louÿs, à cause du 19 Octobre 1895, jour de la célébration de son mariage to Rosalie Texier—and so multi-layered relationships are associated with these songs/poems."

Debussy's music is magically cool and voluptuous, full of the sensuous charm in *L'Après-midi d'un Français* of 1894, his barely modulated recitatives resembling those in *Pelléas et Mélisande*, on which he was at work during this period. *Chansons de Bilitis* did not receive a public performance until March 17, 1900, when the three songs were sung by Blanche Marchand, accompanied by the composer, at the Société Nationale. Debussy was then proclaimed "The Verline of Music."

Joseph Chaboud (1879-1957) is best known for his five sets of *Chansons d'Auvergne*, the first published between 1923 and 1930, the fifth in 1955. Born just to the east of Auvergne country in the small town of Annomy, he studied piano with a Chopin pupil, Amélie Boettcher, and composition with Vincent d'Indy. Although he could claim a *Piano for violin* and orchestra, two operas, a symphonic poem and other works, his main interest centered around French folk songs, and from 1900 to the end of his life he traveled his country widely in search of them. While gathering folk songs for freshness, charm and expression of national identity, he felt, too, that they were a means to infuse new life into contemporary French music, and he created sensitive orchestral settings that superbly capture the feeling and spirit of the region from which each one originated. His *Chansons de France*, published as two volumes in 1948, are from various regions of the country and subordinated in the manner of *Chansons d'Auvergne*. "Auprès de ma blonde" is based on a famous tune from the Ile-de-France; "Oh! n'as-tu pas plaine" is a sad tale from the Haut Dauphin; "Au pré de la rose," a romantic intermezzo, comes from Gascogne; and "Où j'ose vivre, fille!" is a little Red Riding Hood-type story from Provence.

Card Hall's "Jenny Frederica" was based on a constant error on every Frederica van Stade recital since the singer first heard it on a Barbra Streisand recording. It's an original song written in folk song style, and Mus van Stade is so fond of it that she named her first child, born just forty-eight hours after this recital was recorded, Jenny Frederica van Stade.

—Robert Jackson/Editor, *Opera News*

Engineering: Stanley Tostel, Mike Ross-Trevor  
Recorded at CBS Recording Studios.

New York  
Cover Photo: Peter Kroll

Produced by Paul Myers  
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MARTIN KATZ, PIANO

SONG RECITAL



*Elisabeth*  
SCHWARZKOPF

*Gerald*  
MOORE  
AT THE PIANO





*Elisabeth*  
**SCHWARZKOPF**

**Soprano**

*Gerald*  
**MOORE**

**Pianist**



Photo: Fayer

*Song Recital*

**Side 1**

Bach: *Bist du bei mir*  
Glück: *Einen Bach der fließt*  
Mozart: *Abendempfindung*  
*Der Zauberer*  
Beethoven: *Wonne der Reimut*  
Schubert: *Litanei*  
*Ungeduld*

**Side 2**

Schumann: *Der Nussbaum*  
*Aufträge*  
Brahms: *Da unten im Tale*  
*Och, modr, ich well en Ding han!*  
*Vergebliches Ständchen*  
Wolf: *Wiegenlied (im Sommer)*  
*Mansfallen-Sprüchlein*  
Strauss: *Hat gesagt - bleibi's nicht dabei*  
*Schlechtes Wetter*



Photo: Georges Maltrey

Notes on the songs by ALEC ROBERTSON  
English translations\* by WALTER LEGGE (Author's copyright)  
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\*Except the Mozart songs, Schubert's *Ungeduld*, and Wolf *Wiegenlied*.

# ANGEL RECORDS BY ELISABETH SCHWARZKOPF

## SCHUBERT LIEDER PROGRAM

with Edwin Fischer, pianist  
*An die Musik, An Sylvia, Auf dem Wasser zu singen, Das Lied im Grünen, Der Musensohn, Die junge Nonne, Ganymed Gretchen am Spinnrade, Im Frühling, Nachtviolen, Nähe des Geliebten, Wehmuth*  
 Angel 35022

## SONG RECITAL

with Gerald Moore, pianist.  
 Songs of Bach, Beethoven, Brahms, Gluck, Mozart, Schubert, Schumann, Strauss and Hugo Wolf  
 Angel 35023

## MOZART ARIAS

with the Philharmonia Orchestra  
 conducted by John Pritchard  
*Arias from Don Giovanni, Le Nozze di Figaro and Idomeneo*  
 Angel 35021

## RICHARD STRAUSS ALBUM

with the Philharmonia Orchestra  
 conducted by Otto Ackermann.  
*Four Last Songs*  
*Capriccio (Closing Scene)*  
 Angel 35084

## HANSEL AND GRETEL (Humperdinck)

singing *Gretel* in cast including Grümmer, Schürhoff, von Illosay, Nettemich, Feilmayer.  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3506 B/L

## ARABELLA (Richard Strauss)

The Great Scenes from the opera.  
 Elisabeth Schwarzkopf sings the *title role* in a cast including Feilmayer, Gedda Nettemich.  
 Philharmonia Orchestra  
 conducted by Lovro von Matačić  
 Angel 35194

## ARIADNE AUF NAXOS (Richard Strauss)

singing *title role* in cast  
 Including Seefried, Streich, Schock  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3532 C/L

## COSÌ FAN TUTTE

singing *Fiordiligi* in cast including Merriman, Simoneau, Panerai, Otto, Bruscantini  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3522 C/L

## THE MERRY WIDOW (Lehar)

singing *title role* in cast including Loose, Gedda, Kunz, Kraus.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3501 B/L

## THE LAND OF SMILES (Lehar)

singing *Lisa* in cast including Loose, Gedda, Kunz.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3507 B/L

## DIE FLEDERMAUS (Johann Strauss)

singing *Rosalinde* in cast including Streich, Gedda, Krebs, Donch, Kunz, Christ.  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3539 B/L

## WIENER BLUT (Johann Strauss)

singing *Gabriele* in cast including Köh, Loose, Gedda, Kunz, Donch, Pernerstorfer.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3519-3a L

## A NIGHT IN VENICE (Johann Strauss)

singing *Annone* in cast including Loose, Gedda, Kunz, Dönch, Klein.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3530 B/L

## TROILUS AND CRESSIDA (Walton)

Scenes from the opera.  
 Schwarzkopf sings *Cressida*, Richard Lewis *Troilus*.  
 Philharmonia Orchestra  
 conducted by Sir William Walton  
 Angel 35278/L

## DUET ALBUM

with IRMGARD SEEFRIED, soprano, and Gerald Moore, pianist,  
 in duets of Carissimi, Monteverdi and Dvorak  
 Angel 35290

## MOZART SONGS

with WALTER GIESEKING, pianist,  
 Sixteen Mozart songs, including  
 "Das Veilchen", "Die Alte",  
 "Abendempfindung", "Der Zauberer", etc.  
 Angel 35270

Elisabeth Schwarzkopf is also a soloist in the VERDI REQUIEM (Album 3520 B) and the BEETHOVEN NINTH SYMPHONY (Album 3544 B). She may be heard, too, in Beethoven oratorios: "Ah, Perfido!" (coupled with Beethoven: Symphony No. 4 on Angel 35203) and "Abscheulicher!" (coupled with Beethoven: Symphony No. 5 on Angel 35231), both with the Philharmonia conducted by Herbert von Karajan.



# j.p.rampal

concertos  
pour flûte

frantisek benda  
concerto en mi mineur  
pour flûte et cordes

georg-philipp telemann  
suite en la mineur  
pour flûte et cordes

harmonia mundi

HMU 425



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# CONCERTOS POUR FLUTE

---

## ŒUVRES

### Face A

FRANTISEK BENDA

Stare-Benatky, 25.XI.1709 - Potsdam, 7.III.1786

### CONCERTO POUR FLUTE ET CORDES EN MI MINEUR

Allegro molto

Andante

Allegro

### Face B

GEORG-PHILIPP TELEMANN

Magdebourg 14.III.1681 - Hambourg 25.VI.1767

### SUITE POUR FLUTE ET CORDES EN LA MINEUR

Ouverture

Les Plaisirs

Air à l'italienne

Menuet I et II

Réjouissance

Polonaise

Passepiéd I et II

---

## INTERPRETE

# JEAN-PIERRE RAMPAL, flûte

Orchestre à Cordes du Festival de Paris

---

## DISQUE

Enregistrement Orion Records, Production Givern Comfield.  
Maquette Retelions, 04 St-Michel de Provence.  
Impression Glory.  
Printed in France.

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ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S

# FIRE AND ICE





*Charly McClain Women Get Lonely*





Side Qcc

Sage 740

MEN

Answer: 2



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Enoch Light/Bobby Byrne



# 20 Great Movie Themes

Enoch Light/Bobby Byrne



## Side A

1. Theme From "Zorba The Greek" • 2:28
2. Tender Is The Night • 2:55  
(From "Tender Is The Night")
3. The Shadow Of Your Smile • 2:38  
(Love Theme From "The Sandpiper")
4. Phoenix Love Theme • 2:53  
(From "Flight Of The Phoenix")
5. Call Me Irresponsible • 3:12  
(From "Papa's Delicate Condition")

## Side B

1. A Hard Day's Night • 2:44  
(From "A Hard Day's Night")
2. Moon River • 2:51  
(From "Breakfast At Tiffany's")
3. Tonight (From "West Side Story") • 2:42
4. Chlm Chlm Charee • 1:53  
(From "Mary Poppins")
5. Lara's Theme (From "Dr. Zhivago") • 2:53

## Side C

1. Sentimental Journey • 2:59  
(From "Ensign Pulver")
2. Dear Heart (From "Dear Heart") • 2:45
3. More (From "Mondo Cane") • 2:46
4. Never On Sunday • 3:39  
(From "Never On Sunday")
5. Exodus (From "Exodus") • 3:52

## Side D

1. I Could Have Danced All Night • 2:36  
(From "My Fair Lady")
2. The Sound Of Music • 3:18  
(From "The Sound Of Music")
3. La Dolce Vita • 2:48
4. The Days Of Wine And Roses • 3:10  
(From "The Days Of Wine And Roses")
5. Theme From "King Of Kings" • 3:00

Re-Produced for Two-Fer's by Don Thor

Art Direction: Peter Whorf  
Album Design: Tim Bryant  
Illustration: Tom Newsom



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**Standards, Vol. 1**  
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ECM



ELLY AMELING

IRWIN GAGE  
PIANO/KLAVIER

SCHUBERT: LIEDER

& DER HIRT AUF DEM FELS  
THE SHEPHERD ON THE ROCK  
LE PATRE SUR LE ROCHER



76976



  
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Grammophon

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**Franz Schubert: Symphonien**  
**No.8»Unvollendete«»Unfinished«·No.3**  
**Wiener Philharmoniker·Vienna Philharmonic**  
**Carlos Kleiber**

STEREO





# SYMPHONIEN UND KONZERTE SYMPHONIES AND CONCERTOS



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A SELECTION  
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Claudio Abbado



Karl Böhm



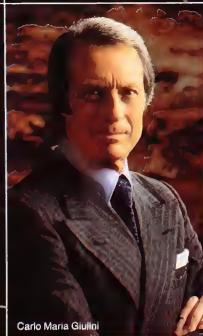
Daniel Barenboim



Leonard Bernstein



Herbert von Karajan



Carlo Maria Giulini



Carlos Kleiber



Seiji Ozawa

# STRAUSS, RICHARD

# STRAWNSKY, IGOR

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Orchester Odur

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Don Juan Titi Eulenspiegel  
lustige Streiche - Tanz der 7  
Schlierer sus-Salome  
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Salome)  
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Tod und Verklärung  
(Death and Transfiguration)  
Ver letzte Lieder  
(Four Last Songs)

Gundula Janowitz  
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Celesta

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London Symphony Orchestra  
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Capriccio Italien  
Andante cantabile für Cello  
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Dirigent (solist and conductor)  
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# Martinu

## Sextet for String Orchestra Piano Quintet

Prague Quartet

Jaroslav Motlik - viola/Sasa Vectomov - violoncello

Eva Bernathova - piano



  
ARTIA

# Bohuslav Martinu

Sextet for String Orchestra

Piano Quintet

The year 1932 saw the completion of the Sextet for String Orchestra which earned its composer a particular honor. Bohuslav Martinu was awarded the Elizabeth Sprague Coolidge Prize of \$1000, the composition having been chosen from 145 works submitted from all over the world. "It is a real string sextet," wrote Olin Downes in the *New York Times* April 25, 1933, "and not a quartet with two extra instruments. The American audience received Martinu's work with a rare enthusiasm for its strength, freshness and swing, uncommon vitality, musical interest, rare distinction and real creative power."

Martinu was living in Paris at the time, one of the many cities to have been enriched by his presence, but the happy years he spent there were beginning to diminish. In a few years the specter of World War II was to fall upon Martinu causing him to flee Paris with his wife, leaving behind precious scores, manuscripts and all except that which could be hurriedly packed into one suitcase. They endured many months of hardships in southern France and Portugal before reaching the United States through the efforts of the musical community in New York. These months of waiting were not spent idly, for Martinu was writing yet another composition.

This history of composing began at the turn of the century in Poldice, Czechoslovakia when at the age of 10 years he wrote a string quartet. At age 16 he was admitted to the Prague Conservatory, however the theater and literature commanded more of his interest than the curriculum of the Conservatory with the result that he was twice expelled. In 1913 he became a member of the Czech Philharmonic Orchestra and served as violinist. Like many Czech patriots during the Great War, his sympathies were directed toward the Allied Armies and he did everything to evade military service in the Austrian Army. He left the Philharmonic in Prague and returned to his home town to devote

himself to composition. With the dissolution of the Austro-Hungarian Empire and the formation of the present day Czechoslovakia in 1919, Martinu returned to the Czech Philharmonic and resumed his former post. He made the acquaintance of Josef Suk, son-in-law of Antonin Dvorak and the most respected teacher at the Prague Conservatory. Suk prevailed upon Martinu to return to the Conservatory and join his class of the five most advanced pupils in the Master Class of Composition. Martinu returned in 1922 after an interval of more than 10 years but as before his studies made no progress, mainly because he could not, at such a late period in his life, adhere to the discipline required of a student. He did not work out one of the prescribed exercises required of him at the Conservatory but at home and unknown to Suk, he had written a one-act ballet. Disatisfaction led to action and he made a dramatic move to Paris in 1923 and began to make his musical way.

Martinu was largely unknown to the public but his accomplishments were noted and appreciated by his musical contemporaries. Slowly he began to make his music more widely known and varied conductors as Talich, Munch, Wood and Koussevitsky set his compositions before their batons.

In the United States, Martinu's 'American Period' began with a performance of his First Symphony commissioned by the admiring Koussevitsky and played by the Boston Symphony Orchestra on November 13, 1942. This symphony was followed by a second, composed at Darien, Conn. in July 1943 and first performed at Cleveland in October of that year. On December 31, Martinu produced a violin concerto in Boston commissioned by Mischa Elman. A short orchestral work branding the Nazi tyranny in Czechoslovakia, "Memorial to Lidice," was written at Darien in August 1943 and performed in New York on October 28th. The same year "Memorial Stanzas" for violin and piano were dedicated to Albert Einstein and played by

the famous scientist with Robert Casadesu at the former's house in Princeton, N. J. While here, Martinu wrote a number of major works, among them symphonies, sonatas and chamber music. For a time he taught composition at the Berkshire Music School both at Pittsfield and Tanglewood, Mass. He also taught at the Mannes School in New York and at Princeton University.

In 1944 Martinu wrote the Piano Quintet at the request of, and dedicated to, Miss Fanny P. Mason of Boston. It is an extensive, complex work very clear in composition and a good example of the new development in the composer's technique. Broadly-phrased and deeply meditative melodies predominate over the sharply pointed rhythms of the structural elements which characterized his first creative period. The idiom of Czechoslovak folk melody permeates the score. The first performance of this work was privately given in Boston on December 31, 1944 by members of the Boston Symphony and Paul Degraue. The first public performance was given in New York City on December 4, 1945 by the Guleit String Quartet and Elly Bontempo.

In 1946 Martinu was invited to return to Prague to accept a professorship at the very same Prague Conservatory which had expelled him years before. The composer produced a vast amount of work in all the forms and genres of his art; he was staunchly nationalistic and his works embody an anomalous combination of 20th century rhythms and harmony and the melody and color of folk themes from the Czech countryside. British critic Eric Blom writes about Martinu, "... (his) work has vitality and a very pronounced originality that can take all sorts of different forms, and at his best he is a genuine music-maker, who writes, not for the sake of achieving a style—indeed he has no settled style—but for the sake of turning out essentially musical stuff and of giving pleasure to performers as well as, and perhaps even more than, to listeners." Martinu died in Switzerland in 1959.

Prague Quartet, Jaroslav Motlik, *viola*  
Sasa Vectomov, *violinello*

Prague Quartet, Eva Bernathova, *piano*



A  
SOUND  
SHOWPIECE!

JOSEPH  
JONGEN

(1873-1953)

SYMPHONIE  
CONCERTANTE

VIRGIL FOX

playing the organ of the  
Palais de Chaillot

PARIS OPERA  
ORCHESTRA  
conducted by

GEORGES PRÉTRE



S-36984

The repertoire of compositions for organ with orchestra has been neglected for one very valid reason: the difficulty of finding a line organ so skilled to make performance both practical to the artists and pleasing to the audience. In the Palais de Chaillot in Paris, a superb modern concert hall, these conditions are ideally met.

Hence the superb organ and the arrangement of the hall permit performance of one of the most demanding virtuoso works for organ and orchestra, the "Symphonie concertante" of Joseph Jongen (1873-1953), perhaps this Belgian master's finest work. This exotic flower of the late modern-romantic style is a rich and idiomatic exploitation of man's two greatest voices—the symphony orchestra and the "king of instruments," the organ. The work dates from 1933, while Jongen was Director of the Brussels Conservatoire. He was an organist himself, as was his younger brother Léon, who succeeded him as Director in 1938. The virtuosic organ writing is sheltered in a gloriously skillful orchestration that complements, rather than competes with, the coloristic resources of the organ.

The first movement is a brief and free sonata-allegro form, with contrasting moods, the first brisk, lively, sharply accented and readily treated in contrapuntal style; the second played legato. The two use in a development that grows with excitement, but the recapitulation sees a relaxation of tension rather than a return to the opening mood. The character in *Diverimento* is a lighter interplay of gaiety and seriousness, through suggestion of changing time signatures.

The third movement, *Lento misterioso*, is a long-phrased aria, serene atmosphere and full of sumptuous effects, rather suggestive of the sounds of the sea. As the movement builds in importance constant modulation draws us further and further into the vortex of sound, with rich sonorities played on sonorities. The final *Toccata* is an almost diaphanous display piece, with an unceasing spinning figure driven with rhythmic vitality from start to powerful finish.

• The magnificent organ in the Palais de Chaillot is one of the greatest instruments in France—and for the rest of the whole world. Regal and imperious, inexhaustible in coloristic

possibilities and tonal range, unique in its physical arrangement, it is the ideal organ for performance of works with orchestra. Moreover, it is a proud and singular historical relic, one of the triumphs of modern organ building.

For the Paris Exposition of 1878, the celebrated organ builder Aristide Cavaillé-Coll was commissioned to build an organ for the old Trocadéro. Time being short, he utilized part of an uncompleted three-manual organ intended for the church of Notre-Dame in Aubluis, a district in the western part of Paris. A fourth manual and more pedal stops were added, and the completed instrument was greaced with an incredibly unrefractive (to the taste), wooden enclosure styled with towers and turrets in an imitation classical style. The instrument was inaugurated by restorer of France's greatest organs: Widor, Guilmant, Saint-Saëns, Gigout and Franck, who wrote his "Pièce héroïque" especially for the occasion. Léon Dailly, Vainé, Tournemire and Dupré gave recitals on it as well.

Bad acoustics in the hall, marred by a mysterious echo, made it no great tragedy to organ devotees when it was necessary to demolish the original building some sixty years later. The old Trocadéro was coming down to make room for the new Palais Chaillot, designed for the 1937 World Exposition. The organ was carefully dismantled and stored in the vaults. Architects pondered their problem: how could an organ be housed in a concert hall so as to facilitate both recitals and concerts with other instruments and yet not be in the way when the hall is used for other purposes? When the organ was completed in 1938, their ingenious solution was seen: The huge organ case is stretched along the width of the stage, bringing the audience into the soul of the organ's sound. This entire mechanism, weighing 70 metric tons, is mounted on rails, so that it may be brought forward for recitals or shifted upstage for concerts with orchestra, or still further back when the organ is not used at all. The modern-style console is also transportable, being connected to the organ proper by a huge flexible conduit. It is therefore possible to errange the musicians to best advantage, obviating problems of ensemble and balance which so often mar performances by organ with orchestra, while making use of the use of a smaller and inferior organ.



## JOSEPH JONGEN: SYMPHONIE CONCERTANTE

Side One  
(58:41)

I. *Allegro molto moderato*  
(in the Dorian Mode)  
(bars 1, 617)

II. *Diverimento*  
(Molto vivo)  
(bars 2, 619)

Side Two  
(58:55)

III. *Lento misterioso*  
(bars 3, 1234)

IV. *Toccata*  
(Moto perpetuo)  
(Allegro moderato)  
(bars 4, 646)

### VIRGIL FOX

playing the organ of the  
Palais de Chaillot  
PARIS ORCHESTRA  
conducted by  
GEORGES PRÉTRE

V. and F. Gonzales, father and son, were the craftsmen who were commissioned to re-assemble, restore, enlarge and modernize the Cavaillé-Coll instrument, which is now considered one of the triumphs of modern organ building. It was only after the Second World War that the Palais de Chaillot organ became a favorite instrument of many internationally prominent artists. Complete specifications (far too elaborate to be given here) are published in Norbert Dufourcq's "La Grande Orgue du Palais de Chaillot," Paris 1934, with interesting notes on the organ's history and mechanism.

• VIRGIL FOX has performed this rarely heard masterpiece in several major American cities, with the orchestras of Philadelphia, Detroit, and Houston, and the New York Philharmonic (with Mitropoulos for the dedication of the Riverside Church Aeolian-Skinner organ in 1953). The critics were unanimously enthusiastic over his championship of the "Symphonie" and for his exciting performance. Mr. Fox became so closely identified with the "Symphonie" that he was requested by the publishers exclusive rights to make the world's first recording, an honor which materialized in this splendid Paris performance with the Paris Opera Orchestra under Georges Prêtre.

Among the handful of renowned organists, Virgil Fox clearly stands out as a maverick. He has, for years occupied what Shirley Fineman in *High Fidelity* called "the front combat position in a lively controversy between two opposing schools of organ playing." Fox heads up the players in the Romantic tradition who employ, with discernment, the vast range of resources of the modern organ in interpreting the music of every age. Opposing him are the players he describes as "the baroque boys," those organists who, as pianist, when playing Bach or Couperin, upon imitating the limitations of organs of 200 years ago.

"Preposterous!" says Virgil Fox. "If pianists did what the baroqueists do when they tried to give a recital on a piano (like Beethoven)—they'd be hissed off the stage!"

There has been, in our time, no more persuasive advocate for the organ than Virgil Fox. Himself a master colorist whose gifts allow him to explore completely the possibility of any

organ he plays, Fox was from 1948 until the mid-60's organist for the Riverside Church in New York City, a position to which he brought world renown. Throughout this period, he kept up a busy schedule of concerts throughout the world, as well, averaging sixty appearances a year. Similarly, he recorded prolifically, as, indeed, he still does. In the mid-60's, Fox left his post at Riverside to gain greater freedom for concerting and recording.

In the 1970's, Fox has won entire new audiences for the organ by a flamboyant departure from tradition. At the Fillmore East in New York City, at the Beckman Auditorium in Pasadena, and at multiple points between the two, he has presented annual recitals in which his music, every note of it, is accompanied by a full-scale light show. Monumentally conceived, and with the help of four lighting assistants, meticulously rehearsed, these unprecedented offerings dramatically extend the impact of the music itself.

• Fox's playing has brought him the highest critical accolades. Wrote *High Fidelity*: "He is a brilliant technician and discerning musician whose phrasing and tonal balances are impeccable." Said the *New York Herald Tribune*: "He displays astounding technique, verve and imagination plus a sympathetic concern for his audience. Far from being a cold exposition on an instrument that can too often be tediously impersonal, his playing is warm, highly relaxed and clear."

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# D12 world

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Lovro von Matačić  
conducting The  
Philharmonia Orchestra

A Night On Bald Mountain  
Russian Easter Overture  
"Prince Igor" Suite



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—R.D. Dorell  
High Fidelity Magazine's  
Records in Review, 1960  
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"I could not for the life of me remember how the Prelude to Act Three of Prince Igor went; then the record solved the problem by playing the Polovetsian March at that point, disclosing familiar music masquerading under an unfamiliar title. It played it very well, too, with plenty of Polovetsian bite and point. The Donces, too, have pace and abandon by turns, gaining continuity by a quick change from one to another in performance... about the reverse of the record, the Philharmonia give quite electrifying performances both of the Mussorgsky Night on Bald Mountain and of the Rimsky-Korsakoff Russian Easter Festival Overture. Usually three times too long, this latter piece is made here to seem only twice too long, an achievement to which a splendidly dignified solo trombone contributes. But he is only one member of a brass team which is in top form for both pieces; in the Mussorgsky Night on Bald Mountain it sounds quite thrillingly.

"The result, of course, is achieved not only by the players alone but by the successful capturing of their frenzy by the recording engineers. Everywhere the sound of this record is good, and for the Mussorgsky and Rimsky-Korsakoff it is very good indeed, with both warmth and brilliance to spare. With a good arrangement of recorded order, amounting on one side to something like a Prince Igor Suite, this disc is outstanding in its field."

—Melburn MacDonald  
The Gramophone, August, 1959  
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## POLOVETSIAN DANCES

### SIDE ONE

- Borodin Music From "Prince Igor" (5:56)
- Overture (19:56)
- Musky of the Polovets (4:50)
- Polovetsian Dances (14:15)

Ludwig Van Matuschek Conducting  
The Philharmonia Orchestra  
(Recorded in England)  
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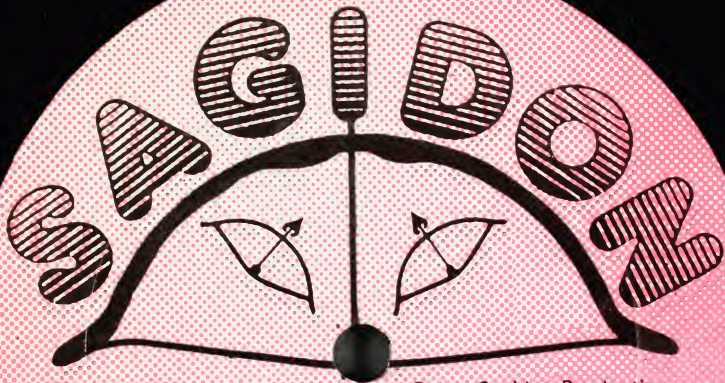
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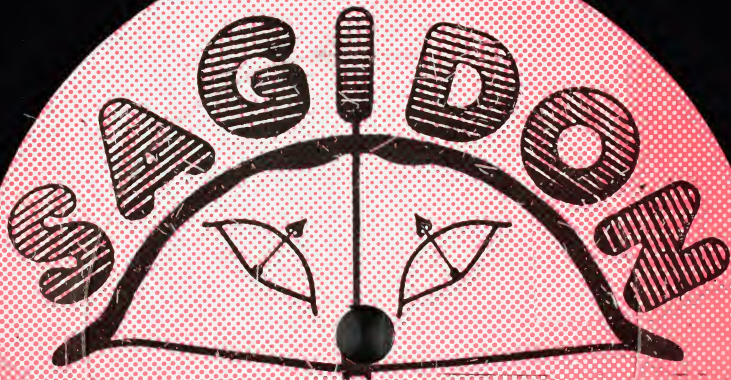
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3. MOANIN' (Bobby Timmens) (Totem Mus.-ASCAP-4:00)
4. AUTUMN LEAVES (Mercer-Kosma)  
(Ardmore Mus. Corp.-Biem-ASCAP-2:52)
5. I GOT PLENTY O' NUTTIN' - from the musical  
"PORGY AND BESS" (Heyward-G. Gershwin-I. Gershwin)  
(Gershwin Publ. Corp.-ASCAP-2:25)
6. MIDNIGHT MOOD (Richard Maltby)  
(Robbins Mus. Corp.-ASCAP-3:28)

© 1958 ROULETTE RECORDS, INC.



## Red Star Sounds Presents Def Jamaica

**Record 1  
Side 1**

**DEFF 15948-1**

**DEFF 15949-1**

**33 1/3 RPM Stereo**



**ADVANCE  
For Promotional Use Only  
Not For Sale**

### **1. Straight Off The Top .**

*featuring Dipset (Juelz Santana and Jim Jones), Wayne Marshall and Vybz Kartel*

**2. Anything Goes** *featuring CNN (Capone-N-N.O.R.E.), Wayne Wonder and Lexxus*

**3. Mardi Gras (The Remix)** *featuring Tanto Metro & Devonte and Joe Budden*

**4. Lyrical .44** *featuring Method Man, Redman and Damian "Jr. Gong" Marley*

**Executive Producers:** Cristy Barber, Randy Acker and Scott Hunter Smith

**Co-Executive Producers:** Tony "CD" Kelly, Matt "In The Hat" Stein,  
Eric Cohen/Pitbull Entertainment

[www.defjamaica.com](http://www.defjamaica.com)

[www.defjam.com](http://www.defjam.com)

[www.redstarsounds.com](http://www.redstarsounds.com)

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## Red Star Sounds Presents Def Jamaica

**Record 1  
Side 2**

**DEFF 15948-1**

**DEFF 15949-1**

**33 1/3 RPM Stereo**

**ADVANCE**  
**For Promotional Use Only**  
**Not For Sale**

### **5. Na Na Na Na (Reggae Remix)**

*112 featuring Spragga Benz, Lady Saw, Buccaneer and Damian "Jr. Gong" Marley*

### **6. Sweetness featuring Buju Banton and Cam'Ron**

### **7. True To Me featuring Major Damage, Anjulah and Blak Twang**

### **8. Murda featuring Scarface, Nokio from Dru Hill and T.O.K.**

**Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith**

**Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,**

**Eric Cohen/Pitbull Entertainment**

[www.defjamaica.com](http://www.defjamaica.com)

[www.defjam.com](http://www.defjam.com)

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## Red Star Sounds Presents Def Jamaica

Record 2  
Side 3

DEFF 15948-1

DEFF 15950-1

33 1/3 RPM Stereo

ADVANCE  
For Promotional Use Only  
Not For Sale

9. Together featuring Black Ice, DYCR, The Jungle Brothers and La Bruja  
10. Girls Callin' featuring Ghostface Killah and Elephant Man  
11. Love Is On My Mind featuring Shawwna, Baby Cham and Sisqo  
12. Nah Mean featuring X-Ecutioners and Delano from Renaissance

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith  
Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,  
Eric Cohen/Pitbull Entertainment

[www.defjamaica.com](http://www.defjamaica.com)  
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## Red Star Sounds Presents Def Jamaica

**Record 2**

**Side 4**

**DEFF 15948-1**

**DEFF 15950-1**

**33 1/3 RPM Stereo**

**ADVANCE**

**For Promotional Use Only**

**Not For Sale**

**13. Dude (The Remix) featuring Beenie Man, Ms. Thing and Shawnna**

**14. Top Shotta featuring DMX, Sean Paul and Vegas**

**15. Frontin' Dancehall Remix - Pharrell featuring Jay-Z, Vybzs Kartel and Wayne Marshall**

**Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith**

**Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,**

**Eric Cohen/Pitbull Entertainment**

[www.defjamaica.com](http://www.defjamaica.com)

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001 **COWBOY** 3:15

002 **WHO'S THAT GIRL?** 4:42

003 **LET ME BLOW YA MIND** 3:50  
FEATURING GWEN STEFANI



BOY WONDER  
MANAGEMENT



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004 **YOU HAD ME, YOU LOST ME** 4:25

005 **GOT WHAT YOU NEED** 3:57  
FEATURING DRAGON

006 **GANGSTA BITCHES** 4:24  
FEATURING DA BRAT & TRINA



**BOY WONDER  
MANAGEMENT**



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**007 THAT'S WHAT IT IS 3:40**  
FEATURING STYLES OF THE LOX

**008 SCREAM DOUBLE R 3:41**  
FEATURING DMX

**009 THUG IN THE STREET 5:01**  
FEATURING THE LOX & DRAG-ON



**BOY WONDER  
MANAGEMENT**



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010 **NO, NO, NO** 5:37  
FEATURING DAMIAN & STEPHEN MARLEY

011 **YOU AIN'T GETTIN' NONE** 4:11

012 **LIFE IS SO HARD** 4:47  
FEATURING TEENA MARIE

013 **BE ME** 4:10  
FEATURING MASHONDA TIFRERE



BOY WONDER  
MANAGEMENT



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INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

~~Side One~~

IC 1053-A

Stereo

33 $\frac{1}{3}$  RPM

© 1979 Inner City

**ANDY NARELL**

1. YOHIMBE (3:53)  
(Narell/Ramapo Pub.  
Co./BMI)

2. SEVEN STEPS TO HEAVEN  
(2:46) (Feldman/Davis)

From the album "HIDDEN TREASURE"  
(IC 1053) on Inner City Records



**INNER CITY**

INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side Two  
IC 1053-B

Stereo

33 $\frac{1}{3}$  RPM

© 1979 Inner City

**ANDY NARELL**

**1. FULL MOON (5:30)**  
(Narell/Ramapo Pub.  
Co./BMI)

From the album "HIDDEN TREASURE"  
(IC 1053) on Inner City Records

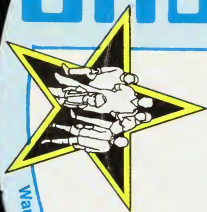


**INNER CITY**

ALL WIRE MYRIE DESIGN.

Distributed By:  
Jhuggernaut  
(212) 515-5158  
Beeper: (212) 218-0900

# JHUGGENAUT



Produced & Arranged By  
Peter Hibbert  
(Peter God Father)  
Exec. Producer  
Clifford Rodway

LOOK GOOD FROM FAR  
(Gunsmoke/Hurricane Hutchy)

GUNSMOKE

SIDE AA  
J-005

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AN IRLE MYRIE DESIGN

Distributed By:  
Jhuggernaut  
(212) 515-5158  
Beeper: (212) 218-0900

# JHUGGENAUT



Produced & Arranged By  
Peter Hibbert  
(Peter God Father)  
Exec. Producer  
Clifford Rodway

V E R S I O N

DANNY T

SIDE BB  
J-005

Warning: Unauthorized Reproduction of this Record is Prohibited by Federal Law



# DYNAMIC

A DYNAMIC

SOUNDS PRODUCTION

## AN ENCHANTED EVENING THE JAMAICA CONSTABULARY FORCE

© 1975 Dynamic Sounds  
DY 3359

Side One

1. STANDARD OF ST. GEORGE  
(Alford) Boosey & Hawkes & Son
2. BALI HA'I  
(Rodgers & Hammerstein 2nd) Chappell
3. IF I WERE A RICH MAN  
(Bock) Sunbeam Music Corp.
4. SOME ENCHANTED EVENING  
(Rodgers & Hammerstein 2nd) Chappell
5. BEGIN THE BEGUINE (Porter) Harms Inc.
6. THE TWO IMPS (Alford) Hawkes & Son
7. CIRIBIRIBIN (Bucalossi) Hawkes & Son
8. HAWAII FIVE "O"  
(Stevens) CBS Inter.
9. EXPLORER (Arr. H. G. Buckley)

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# DYNAMIC

A DYNAMIC

SOUNDS PRODUCTION

## AN ENCHANTED EVENING THE JAMAICA CONSTABULARY FORCE

© 1975 Dynamic Sounds  
DY 3359

Side Two

1. TRIBUTE TO LOUIS AMSTRONG  
(Arr. J. Edmonson) Edwin H. Morris & Co.
2. THE THIN RED LINE  
(Alford) Copyright Control
3. MARIA ELENA (Barcelata) Peer Int. Corp.
4. COLEMAN STOMP  
(J. Har-dlon) Boosey & Hawkes
5. HAWAIIAN WEDDING SONG  
(C. E. King) Leeds Music
6. JAMAICAN MENTOS —Traditional  
(Arr. H. G. Buckley)
7. J.C.F. MARCH (C. T. Beare)
8. JAMAICA NATIONAL ANTHEM

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MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK  
Complete Organ Works

MHS 1376  
Side 1

STEREO  
33 1/3 RPM

Prelude and Fugue in G Minor (No. 4)  
Prelude and Fugue in C Minor (No. 5)  
Prelude and Fugue in E Major (No. 2)  
Prelude and Fugue in C Major (No. 6)

MICHEL CHAPUIS at the Klapmeyer Organ  
of the St. Nicolas Church,  
Altenbruch, Lower Saxony  
Recorded by VALOIS



MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK  
Complete Organ Works

MHS 1376  
Side 2

STEREO  
33 1/3 RPM

Prelude and Fugue in F Major (No. 3)  
Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7)  
Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS at the Klapmeyer Organ  
of the St. Nicolas Church,  
Altenbruch, Lower Saxony

Recorded by VALOIS

# M.O.E Betta

*promotional copy  
not for sale*

side A



33 1/3 RPM



MY LIFE

main  
instrumental  
acapella

Produced by:  
The Platinum Brothers

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# M.O.E Betta

*promotional copy  
not for sale*

**side B**

**33 1/3 RPM**

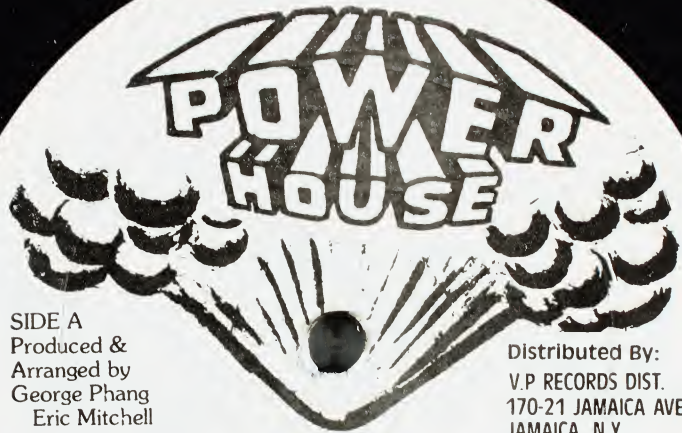


## READY TO PARTY

main  
instrumental  
accapella

Produced by:  
C. Boogie

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# POWER HOUSE

SIDE A

Produced &  
Arranged by  
George Phang  
Eric Mitchell

VPRD-568-A

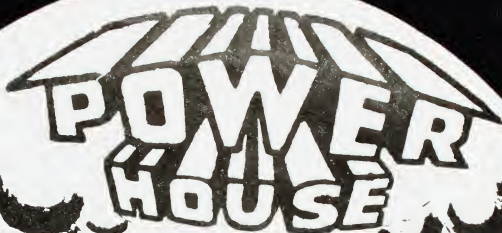
Side A

Distributed By:  
V.P RECORDS DIST.  
170-21 JAMAICA AVE.  
JAMAICA, N.Y.  
(718) 291-7058

(C)(P)1990

**FOR MY LOVER**  
(Adapted)  
**SANCHEZ**

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# POWER HOUSE

SIDE B

Produced &

Arranged by

George Phang

Eric Mitchell

VPRD-568-AA

Side AA

Distributed By:

V.P RECORDS DIST.

170-21 JAMAICA AVE.

JAMAICA, N.Y.

(718) 291-7058

(C)(P)1990

YOU'RE MINE

(Adapted)

SANCHEZ

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# **FRESH**

*Feat. STAT QUO & SLIM THUG*

**SIDE A**

**FRESH-102**

## **"WE GOT IT LOCKED"**

- 1. Clean**
- 2. Main**
- 3. Instrumental**

# **FRESH**

*Feat. MAC BONEY & DAVID BANNER*

**SIDE B**

**FRESH-102**

## **"WHO YOU TESTIN"**

- 1. Clean**
- 2. Main**
- 3. Instrumental**

# BUBBLEGUM RAGAS

THE SOCIAL REGISTRY

BGR001A

## ART CON

DAIJO BU	LAST OF DAYS
WALTZ OVER	ALASKA (REVISITED)
SMOKESCREEN	CHARMS
MENACHEM'S SINGLES	TRACTOR TRAILER

A person is shown from the waist up, wearing a futuristic, illuminated suit. The suit has glowing blue and white sections, particularly on the arms and torso. The person is holding a dark, circular object in their right hand. The background is solid black.

# ART CON

ALL SONGS © 2011 FRESH SQUOZEN, ASCAP

**Nerve**  
Records®

**ELLA AT DUKE'S PLACE**

**ELLA FITZGERALD and  
DUKE ELLINGTON**

THE PRETTY, THE LOVELY  
THE TENDER, HOLD-ME-CLOSE  
SIDE

**MAS-90644  
(MASI-90644)**

Mfd. by Capitol  
Records, Inc., U.S.A.

1. SOMETHING TO LIVE  
FOR 3:33  
(Ellington-Strayhorn)  
Amer. Academy of Music-  
ASCAP
2. A FLOWER IS A LOVESOME  
THING 4:58  
(Billy Strayhorn)  
Tempo Music Corp.-ASCAP
3. PASSION FLOWER 4:36  
(Billy Strayhorn-Milton Raskin)  
Tempo Music Corp.-ASCAP
4. I LIKE A SURPRISE 3:24  
(Duke Ellington)  
Tempo Music Corp.-ASCAP
5. AZURE 6:50  
(Duke Ellington-  
Irving Mills)  
Amer. Academy of  
Music ASCAP

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

**VERVE**<sup>®</sup>  
Records

**ELLA AT DUKE'S PLACE**

**ELLA FITZGERALD and  
DUKE ELLINGTON**

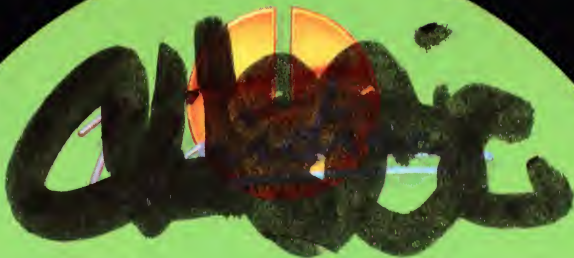
THE FINGER-SNAPPING  
HEAD-SHAKING, TOE-TAPPING,  
GO-FOR-YOURSELF SIDE

**MAS-90644**  
(MAS2-90644)

Mtd. by Capitol  
Records, Inc., U.S.A.

1. IMAGINE MY FRUSTRATION  
4:47  
(Wilson-Strayhorn-Ellington)  
Tempo Music Corp. ASCAP
2. DUKE'S PLACE 4:08  
(Ellington-Thiele-  
Roberts-Katz)  
Robbins Music Corp.-  
ASCAP
3. BROWN SKIN GAL IN THE  
CALICO GOWN 5:02  
(Ellington-Paul  
Francis Webster)  
Robbins Music Corp.-  
ASCAP
4. WHAT AM I HERE FOR 5:30  
(Duke Ellington-  
Frankie Laine)  
Robbins Music Corp.-  
ASCAP
5. COTTON TAIL 3:40  
(Duke Ellington-  
Ella Fitzgerald)  
Robbins Music  
Corp.-ASCAP

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**SPEC-1278**

**SIDE A  
33 1/3 RPM**

**EVELYN "CHAMPAGNE" KING**

**1) LOVE COME DOWN 6:16**

(Kashif)

Produced by Morrie Brown for Mighty M. Productions.  
Assistant Producers: Kashif and Paul Lawrence Jones III  
Publishers: Music Corp. of America Inc./Kashif Music (BMI)

**KENNY BURKE**

**2) RISING TO THE TOP 5:16**

(Burke-Felder-Dean)

Produced by Kenneth M. Burke for BURJO  
Productions Inc. Publishers: Jobur Music  
Co., Inc./Top Bound Music. (BMI)

© 1982 RCA Records

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SPEC-1278

SIDE B  
33 1/3 RPM

**BUFFALO SMOKE**

**1) STUBBORN KIND OF FELLOW 7:42**

(W. Stevenson-M. Gaye-G. Gordy)

Produced & Arranged by Lou Courtney. Publisher:  
Jobete Music/ASCAP

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Courtesy of BMG Music Canada Inc.

**LIME**

**2) TOGETHER 6:53**

(Denis LePage)

Produced by Denis LePage. Publisher:  
New Image Music Publ/(CAPAC)

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**ZESSMAN**

**SIDE A  
DISCO**

**ZM-001**

**(P) & (C)  
1994**

- 1. REVERSE AND WINE BACK**  
(Wayne McDonald)
- 2. REVERSE AND WINE BACK (Musical)**

**Composed by: Wayne McDonald  
Sung by: Zessman  
Background by: Alan Welch & Natalie York  
Arranged by: Leston Paul  
Manufactured in Barbados by:  
Rainbow Wirl Inc.  
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*Reid*

# **ZESSMAN**

**SIDE B  
DISCO**

**ZM-001**

**(P) & (C)  
1994**

## **1. BASS PAN**

**(Wayne McDonald)**

## **2. BASS PAN (Musical)**

**Composed by: Wayne McDonald**

**Sung by: Zessman**

**Background by: Alan Welch & Natalie York**

**Arranged by: Leston Paul**

**Manufactured in Barbados by:**

**Rainbow WirL Inc.**

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# 1 Looking Back 1

- The Roof Is On Fire - Rockmaster Scott 7:30 (119 bpm)
- Shackles - RJs Latest Arrival 5:58 (129 bpm)
- Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm)
- When I Hear Music - Debbie Deb 6:22 (130 bpm)
- Atomic Dog - George Clinton 7:36 (107 bpm)
- Jump Around - House Of Pain 6:03 (107 bpm)
- Le Freak - Chic 5:20 (120 bpm)
- You Dropped A Bomb On Me /
- Party Train - The Gap Band 8:05 (126 - 129 bpm)

# Looking Back

FOR PROMOTIONAL USE ONLY

## The Roof Is On Fire

Rockmaster Scott  
7:30 (119 BPM)

Mix by Mark Roberts

Intro (32)

Break 1 (32)

Break 2 (16-16)

Break 3 (64)

## Shackles

RJ's Latest Arrival  
5:58 (129 BPM)

Mix by Stacy Mier

Intro (32-32-32)

Break 1 (32)

Break 2 (32)

**SIDE A**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

**Get Down Tonight**  
**KC & The Sunshine Band**  
**5:24 (112 BPM)**

*Mix by Les Massengale  
& Mark Roberts  
Intro (32-32)  
Break 1 (32-32)*

**When I Hear Music**  
**Debbie Deb**  
**6:25 (130 BPM)**

*Mix by Stacy Mier  
Intro (32-32)  
Break 1 (32-32)  
Break 2 (32-32)*

**SIDE B**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

**Atomic Dog**  
George Clinton  
7:36 (107 BPM)

*Mix by Mark Roberts*

Intro (32)

Break 1 (32-32)

Break 2 (32)

Break 3 (32)

**Jump Around**  
House Of Pain  
6:03 (107 BPM)

*Mix by Will Faircloth*

& Les Massengale

Intro (32-32)

Break 1 (32)

Break 2 (32-32)

**SIDE C**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

## **Le Freak** **Chic**

**5:20 (120 BPM)**

*Mix by Tim Robertson*

**Intro (32-32)**

**Break 1 (64)**

## **You Dropped A Bomb** **On Me/Party Train**

**The Gap Band**

**8:05 (126-129 BPM)**

*Mix by Mark Roberts*

**Intro (32-32)**

**Break 1 (32)**

**Break 2 (32-32-32)**

**SIDE D**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060



*Contains the smash singles*

**"THE WASH"**

*Dr. Dre & Snoop Dogg &*

**"BAD INTENTIONS"**

*Dr. Dre featuring Kroc-Turnal*

**069493128-1**



# ***“THE WASH”***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493129-1**

**- Side A**

- 1. On The Blvd. (Dr. Dre & Snoop Dogg) 4:21**
- 2. Benefit Of The Doubt (Truth Hurts featuring Shaunta) 4:50**
- 3. Blow My Buzz (D12) 5:08**
- 4. Bring 2 (Bilal) 4:20**

**[www.interscope.com](http://www.interscope.com)**

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# ***"THE WASH"***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493129-1**

**- Side B**

- 1. Bad Intentions (Dr. Dre featuring Knoc-Turn'al) 3:02**
- 2. Get \*\*\*\*\* Up With Me (Kzibit) 4:31**
- 3. My High (Yero) 3:35**
- 4. Holla (Busta Rhymes) 4:02**
- 5. Bubba Talk (Bubba Sparxxx) 3:48**

**[www.interscope.com](http://www.interscope.com)**

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# ***"THE WASH"***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493130-1**

**- Side C**

- 1. Good Lovin' (Shaunta) 3:39**
- 2. Riding High (Daks featuring R.C.) 4:15**
- 3. Gotta Get Dis Money (Soopafly) 4:51**
- 4. Don't Talk \*\*\*\* (DX) 4:23**

***www.interscope.com***

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# ***“THE WASH”***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493130-1**

**- Side D**

- 1. Everytime (Toi) 4:05**
- 2. Str8 West Coast (Knoc-Turn'al) 2:54**
- 3. No (Joe Beast) 3:34**
- 4. The Wash (Dr. Dre & Snoop Dogg) 3:20**

**[www.interscope.com](http://www.interscope.com)**

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A G.W. COMPANY

**DOT**  
RECORDS®

**HONEYCOMBS & KISSES SWEETER THAN WINE**

**Stereophonic**

**ST-91501**

(ST1-91501)

**Stereophonic**

**SIDE**

**1**

**JIMMIE RODGERS**

1. WOMAN FROM LIBERIA (Rodgers-Whiting) 1:54
2. THE BANANA BOAT SONG (Burgess-Attaway-Belafonte) 2:28
3. MARIANNE (Gilkyson-Miller-Dehr) 2:20
4. PUFF (THE MAGIC DRAGON) (Yarrow-Lipton) 3:34
5. JIMMIE BROWN, THE NEWSBOY 2:33  
(A.P. Carter)
6. WALK RIGHT IN 1:54  
(Cannon-Woods)

Arranged and conducted by Milt Rogers

Produced by Randy Wood

M-1 by

© 1961 Famous Music Corporation

DOT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

A G.M. COMPANY

**DOT**  
RECORDS®

**HONEYCOMBS & KISSES SWEETER THAN WINE**

Stereophonic  
**ST-91501**  
(ST2-91501)

Stereophonic  
**SIDE**  
**2**

**JIMMIE RODGERS**

1. KISSES SWEETER THAN WINE (Campbell-Newman) 2:16
2. HONEYCOMB (Bob Merrill) 2:16
3. WIMOWEH (Paul Campbell) 2:00
4. IF I HAD A HAMMER (Seeger-Hays) 2:13
5. GOD BLESS THE CHILD 2:52  
(Holiday-Herzog, Jr.)
6. JAMAICA FAREWELL 2:35  
(Lord Burgess)

Arranged and conducted by Milt Rogers  
Produced by Randy Wood

REPRODUCED BY  
DOT RECORDS, INC.  
U.S.A.

DOT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023



**RARE BIRD**

**RECORDS**

**46-8008**  
**SIDE A**

**THE HARPTONES**

1. WHAT IS YOUR DECISION, 2:15
2. GIMMIE SOME, 2:15
3. I ALMOST LOST MY MIND, 2:25
4. LAUGHING ON THE OUTSIDE, 2:25
5. NO GREATER MIRACLE, 2:39
6. OO BIDEE - OOBIDEE-OO, 2:05
7. LIFE IS BUT A DREAM, 2:05
8. IT WAS JUST FOR LAUGHS, 2:57

**A PRODUCT OF RARE BIRD RECORDS, INC.**



**RARE BIRD**

**RECORDS**

**46-8008**

**SIDE B**

**THE HARPTONES**

1. SUNDAY KIND OF LOVE, 2:20
2. MAMBO BOOGIE, 2:00
3. MY MEMORIES OF YOU, 2:57
4. I'LL NEVER TELL, 2:30
5. LOVE ME COMPLETELY, 2:15
6. SINCE I FELL FOR YOU, 2:15
7. I REMEMBER, 2:30
8. YOU KNOW YOU'RE DOING ME WRONG

**A PRODUCT OF RARE BIRD RECORDS, INC.**



LUS 3008-A

© 1970

33rpm

STEREO

LUS 3008

SIDE 1

## THE FRANK YONCO SHOW

featuring

FRANK YONCO      BRIAN GOLBEY  
THE EVERGLADES      THE MEDICINE BOW  
KIT CONNOR      BRIAN HATT

Compere—MURRAY KASH

1. White Silver Sands (Matthews) THE EVERGLADES
2. Ballad Of Forty Dollars (Tom T. Hall) FRANK YONCO
3. Everybody's Talking (Neil) FRANK YONCO
4. Too Many Bridges (Haggard) BRIAN HATT
5. Truck Driving Son Of A Gun (Deen, King) FRANK YONCO
6. All Night Man (Parsons) THE MEDICINE BOW

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery

SOUTHERN (1), NEWKEYS (2),  
APRIL (3), BLUE BOOK (4),  
PETER MAURICE (5),  
RONDOR (6)

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33rpm

STEREO

LUS 3008-B

LUS 3008

© 1970

SIDE 2

**THE FRANK YONCO SHOW** featuring

FRANK YONCO    BRIAN GOLBEY    THE EVERGLADES  
THE MEDICINE BOW    KIT CONNOR    BRIAN HATT

Compere—MURRAY KASH

1. Travell'n' Man (Lane) FRANK YONCO
2. To Be The Wind (Miller) FRANK YONCO
3. My Shoes Keep Walking Back To You (Ross, Wills) KIT CONNOR
4. Mama Tried (Haggard) BRIAN GOLBEY
5. Chokin' Kind (Howard) FRANK YONCO
6. Jackson (Rogers, Wheeler) FRANK YONCO & KIT CONNOR
7. White Silver Sands (closing) (Matthews)

THE EVERGLADES

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery

LONDON TREE (1, 2, 5), JOY (3),

BLUE BOOK (4), UNITED

ARTISTS (6), SOUTHERN (7)

# DEMAND series

"THE ROYAL TEENS"

DS - 0010  
A

MONO  
33.R.P.M.

- 1 SHORT SHORTS
- 2 ROYAL BLUE
- 3 LITTLE TRIXIE
- 4 WHY
- 5 ALL RIGHT BABY
- 6 PLANET ROCK
- 7 WAS IT A DREAM
- 8 PRETTY GIRL
- 9 OPEN THE DOOR
- 10 SHAMROCK
- 11 NOT MEANT FOR LOVERS
- 12 BIG NAME BUTTON

MADE IN U.S.A. DEMAND RECORD INC. NEWARK, N.J.

# DEMAND series

"THE ROYAL TEENS"

DS-0010  
B

MONO  
33.R.P.M.

- 1 BELIEVE ME
- 2 HARVEY'S GOT A GIRL FRIEND
- 3 DOTTIE ANN
- 4 MAD GASS
- 5 WOUNDED HEART
- 6 HANGIN' AROUND
- 7 MY MEMORIES OF YOU
- 8 COOLATION
- 9 MY KIND OF DREAM
- 10 LEOTARDS
- 11 LITTLE CRICKET
- 12 SITTIN WITH MY BABY

MADE IN U.S.A. DEMAND RECORD INC. NEWARK, N.J.



**LEE ANDREWS & THE HEARTS  
GREATEST HITS**

SEND FOR  
FREE  
CATALOG

**SIDE A  
COL-LP-5028**

- 1. TEARDROPS** Time: 2:17  
(Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
- 2. JUST SUPPOSE** Time: 2:21 (Andrews) Andrea Music SESAC
- 3. THE CLOCK** Time: 2:28 (Curry-Golder-Binnick  
Davis) G & H Music-BMI
- 4. BLUEBIRD OF HAPPINESS** (Davies-Heyman)  
T.B. Harms-ASCAP
- 5. TRY THE IMPOSSIBLE** Time: 2:52  
(Curry-Golder) Spinmill & G & H Music-BMI
- 6. BELLS OF ST. MARY** (Furber-Adams)  
Chappell & Co.-ASCAP

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



LEE ANDREWS & THE HEARTS  
GREATEST HITS

SEND FOR  
FREE  
CATALOG

SIDE B  
COL-LP-5028

1. **LONG LONELY NIGHTS** Time: 2:44 (Uniman-Abbott-Andrews-Henderson) G & H Music-BMI
2. **LONELY ROOM** Time: 2:38 (Andrews) Andrea Mus SESAC
3. **THE FAIREST** Time: 2:29 (Lee Andrews) Kingsbury Music-BMI
4. **GLAD TO BE HERE** Time: 2:14 (Calhoun-Henderson) G & H Music-BMI
5. **MAYBE YOU'LL BE THERE** Time: 2:39 (Gallop-Bloom) Triangle Music-ASCAP
6. **THE WHITE CLIFFS OF DOVER** Time: 2:48 (Kent-Burton) Shapiro-Bernstein-ASCAP

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



# MGM

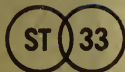
RECORDS

## THE RIGHTEOUS BROTHERS

GEMA

**STEREO**

Made in Germany



2368 109

### POP POWER

1. YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector) 3:50
2. THE WHITE CLIFFS OF DOVER (Burton-Kent) 2:19
3. GEORGIA ON MY MIND (Carmichael-Garrell) 2:37
4. (I Love you) FOR SENTIMENTAL REASONS  
(Best-Watson) 2:49
5. YOU'LL NEVER WALK ALONE  
(Hammerstein-Rodgers) 2:18
6. JUST ONCE IN MY LIFE  
(Goffin-King-Weil) 3:55

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# MGM RECORDS

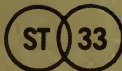
## THE RIGHTEOUS BROTHERS

GEMA

**STEREO**

Made in Germany

2



2368 109

## POP POWER

1. UNCHAINED MELODY (Zaret-North) 3:35
2. SEE THAT GIRL (Mann-Weil) 2:12
3. EBB TIDE (Maxwell) 2:46
4. GUESS WHO? (Belvin) 2:31
5. HUNG ON YOU (Goffin-King-Spector) 3:27
6. THE GREAT PRETENDER  
(Ram) 2:33

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**MURRAY HILL®**  
RECORDS & TAPES

THE

**HARPTONES**

*On Sunday Afternoon*

- 1 **ON SUNDAY AFTERNOON** (F Allen-M. Willie)  
Maureen Music/BMI

*Side One*

001098

- 2 **THAT'S THE WAY IT GOES** (M. Levy-D. Parker-R. Cita)  
A B Z Music Corp / BMI
- 3 **OO WEE BABY** (P. Winley)  
Nu-Way/BMI
- 4 **THREE WISHES** (Cita-Burley)  
A B Z Music Corp & A D T Enterprises/BMI
- 5 **THE MASQUERADE IS OVER** (DeSylva-Brown-Henderson)  
DeSylva, Brown & Henderson Inc / ASCAP
- 6 **UNTIL THE REAL THING COMES ALONG (ALTERNATE TAKE)**  
(S. Cahn-S. Chaplin-L.E. Freeman-M. Holiner-A. Nichols)  
Chappell Music & Anne-Rachel Music/ASCAP
- 7 **SHRINE OF ST. CECILIA** (J. Kern-Loveday)  
Hubert J. Brown/ASCAP

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**MURRAY HILL®**  
RECORDS & TAPES

THE  
**HARPTONES**  
*On Sunday Afternoon*

*Side Two*

001098

1. **CRY LIKE I CRIED** (Johnson-Powell)  
Marjorie Music/BMI
2. **WHAT IS YOUR SECRET**
3. **IT THIS REALLY THE END JOYTONES** (Goldner-Cita)  
A.B.Z. Music Corp./BMI
4. **THAT'S THE WAY IT GOES (ALTERNATE TAKE)**
5. **SO GOOD, SO FINE, YOU'RE MINE** (R. Cita)  
A.B.Z. Music Corp./BMI
6. **WHAT DID I DO WRONG CAROL BLADES** (B. Kornegay-J. Steward)  
A.B.Z. Music Corp./BMI
7. **WHEN WILL I KNOW CAROL BLADES** (Silver-Alfred)  
Planetary Music & Jonroy Music Co./ASCAP

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rainbow  
records

THE 5 CROWNS

LP 5030A

33 1/3 RPM

1. A STAR
2. GOOD LUCK DARLING
3. YOU'RE MY INSPIRATION
4. 10:50 BUS
5. WHO CAN BE TRUE
6. HOW WEE BABY
7. ALONE AGAIN

rainbow  
records

THE 5 CROWNS

LP 50308

33 1/3 RPM

1. WHY DON'T YOU BELIEVE ME
2. AGAIN
3. MAN FROM THE MOON
4. YOU CAME TO ME
5. I DON'T HAVE TO HUNT NO MORE
6. KEEP IT A SECRET
7. THE END OF THE END

# ON THE CORNER

*Records*

LP-135-A  
33 $\frac{1}{3}$  RPM  
1990

<sup>A</sup>  
Bobby Diskin &  
ED ENGEL  
Production  
an affiliate of  
Crystal Ball Records

## THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. YOU BABY YOU 2:20
2. RED RED ROBIN 2:19
3. LOVE NO ONE BUT YOU (Acap) 2:21
4. GERELDINE 1:23
5. LORRAINE 2:57
6. GLORIA 2:09
7. SUNDAY KIND OF LOVE 2:00

# ON THE CORN E R

*Records*

LP-135-B  
33 $\frac{1}{3}$  RPM  
1990

A  
Bobby Diskin &  
ED ENGEL  
Production  
an affiliate of  
Crystal Ball Records

## THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. CONEY ISLAND BABY 2:08
2. LOVE NO ONE BUT YOU 1:58
3. WHITE CLIFFS OF DOVER 1:38
4. BIGGEST MISTAKE 2:44
5. RED RED ROBIN (Acap.) 2:06
6. SHE'S NOT COMING HOME 2:03
7. HELENE 2:24

N

EP

GENE NORMAN PRESENTS

**"BE OUR GUEST"**  
(HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 1

GNP 20

1. CHARLIE VENTURA - "DARK EYES"
2. BUDDY DE FRANCO - "STAR SAPPHIRE"
3. GERRY MULLIGAN - "HALF NELSON"
4. DIZZY GILLESPIE - "MANTECA"
5. LYLE MURPHY - "CALETA"
6. MAX ROACH - "SUNSET EYES"

CLIFFORD BROWN

GENE NORMAN PRESENTS

HOLLYWOOD

CALIF

U.S.A.

G N P  
GENE NORMAN PRESENTS

"BE OUR GUEST"  
(HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 2

GNP 20

1. LIONEL HAMPTON - "KABA'S BLUES"
2. RENE TOUZET - "MAMBO GUAGUANCO"
3. CORKY HALE - "LONDON IN JULY"
4. MARTY PAICH - "TENORS WEST"
5. BILLY DANIELS - "I LIVE FOR YOU"
6. FRANK MORGAN - "BERNIE'S TUNE"

GENE NORMAN PRESENTS



HOLLYWOOD • CALIF • U.S.A.

CS-007

**a**  
33 RPM

# Summer Time

Vol. 2

**Hip-Hop Dub Plate Specials**

**1. LIVING CONDITIONS (REMIX)**

**2. 4 DA LADIES**

FOR DJ PROMOTIONAL USE ONLY. FIRST CLASS REMIX REGGAE NATION

CS-007

**b**

33 RPM

# Summer Time

Vol. 2

Hip-Hop Dub Plate Specials

1. QUIET STORM (REGGAE MIX)

2. GIRLS DEM SUGA  
(HIP-HOP MIX)

FOR DJ PROMOTIONAL USE ONLY. FIRST CLASS REMIX REGGAE NATION

# Hi-C

## "LET ME KNOW"

Produced by DJ Quik

from the fourth coming album

## "The Hi-Life Hustle"

# 10/21/03



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# Hi-C



**DMG**  
DIRECT MUSIC GROUP



## SIDE A

Let Me Know featuring DJ Quik (Radio Edit) 4:07  
Let Me Know featuring DJ Quik (LP Version) 4:07  
Let Me Know featuring DJ Quik (Instrumental) 4:07

**PRODUCED BY DJ QUIK**

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# Hi-C



## SIDE B

I'm Not Your Puppet (Radio Edit) 3:08

I'm Not Your Puppet (Instrumental) 3:08

Do It 3:11

**PRODUCED BY DJ QUIK**

# RCA



Victor

## Here You Come Again Dolly Parton

**Side A Stereo**  
AYL1-4829-A

- 1 Here You Come Again (B. Mann-C. Weill)  
2:56
- 2 Baby Come Out Tonight (K. McCord) 3:25
- 3 It's All Wrong, But It's All Right  
(D. Parton) 3:19
- 4 Me and Little Andy (D. Parton)  
2:36

Produced by Gary Klein for The Entertainment Company  
Executive Producer: Charles Koppelman

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© 1977, 1983 RCA RECORDS

Victor

# RCA



## Here You Come Again Dolly Parton

**Side B Stereo**  
AYL1-4829-B

- 1 Cowgirl & The Dandy (B. Goldsboro) 3:44
- 2 Two Doors Down (D. Parton) 3:04
- 3 God's Coloring Book (D. Parton) 3:10
- 4 Sweet Music Man (K. Rogers) 3:10

Produced by Gary Klein for The Entertainment Company  
Executive Producer: Charles Koppelman

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© 1977, 1983 RCA RECORDS

PHIL NIMMONS  
nimmons 'n' nine plus six  
THE ATLANTIC SUITE  
Side One

Harbours . Islands . Tides

SACKVILLE

STEREO 2008

PHIL NIMMONS  
nimmons 'n' nine plus six  
THE ATLANTIC SUITE  
Side Two

Horizons . The Dorian Way

SACKVILLE

STEREO 2008

**BSR 3020**

# Whitebread



0 63563 30201 1

## **Do The Bump (3:42)**

Produced by Debonaire for Fat Cat Productions. Taken from the  
Bass Mix USA compilation album on BackStage Records



© & P 1998  
**BACKSTAGE RECORDS**  
(305) 828-7557

**BSR 3020**

# Whitebread



## **Big Brown Round (3:55)**

Produced by Debonaire for Fat Cat Productions. Taken from the  
Bass Mix USA compilation album on BackStage Records



© & © 1998

**BACKSTAGE RECORDS**

**(305) 828-7557**

# VERVE<sup>®</sup> Records

## NIGHT TRAIN

OSCAR PETERSON TRIO

W-90625

(W1-90629)

Mfd. by  
Capitol Records, Inc.  
U.S.A.

1. NIGHT TRAIN 4:50  
(Jimmy Forrest)  
Frederick Music Co. BMI
2. C JAM BLUES 3:23  
(Duke Ellington)  
Robbins Music Corp. ASCAP
3. GEORGIA ON MY MIND 3:42  
(Hoagy Carmichael-Stuart Gorrell)  
Peer Int'l BMI
4. BAG'S GROOVE 5:12  
(Milt Jackson)  
Wemar Music Corp. BMI
5. MOTEN SWING 2:52  
(Buster & Bennie Moten)  
Peer Int'l. BMI &  
Fred Fisher Music ASCAP
6. EASY DOES IT 2:45  
(Jimmy Young-Sy Oliver)  
Pickwick Music Corp.  
ASCAP

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U. S. A.

**Nerve**  
Records®

**NIGHT TRAIN**

**OSCAR PETERSON TRIO**

**W-90629**

(W2-90629)

Mfd. by  
Capitol Records, Inc.  
U.S.A.

1. HONEY DRIPPER 2:23  
(Joe Liggins)  
Northern Music Corp. ASCAP
2. THINGS AIN'T WHAT THEY USED  
TO BE 4:35  
(Mercer Ellington-Ted Persons)  
Tempo Music ASCAP
3. I GOT IT BAD AND THAT AIN'T  
GOOD 5:05  
(Duke Ellington-Paul Webster)  
Robbins Music Corp. ASCAP
4. BAND CALL 3:51  
(Duke Ellington)  
Tempo Music ASCAP
5. HYMN TO FREEDOM 5:30  
(Oscar Peterson)  
Tomi Music Co. BMI

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# sonicarts

©TM

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

## laboratory series

NUMBER

10

Side A

### Russell Stepan FAVORITE ENCORES

STEREO

- Bach-Hess:** "Jesu, Joy of Man's  
Desiring" ..... 3:14
- Chopin:** Etude Opus 10. No. 12  
"Revolutionary" ..... 2:36
- Chopin:** Etude Opus 25, No. 1  
"Aeolian Harp" ..... 2:35
- Chopin:** Etude Opus 10, No. 5  
"Black Key" ..... 2:39
- Debussy:** "Clair de Lune" ..... 5:15

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# sonicarts

©TM

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

## laboratory series

NUMBER

# 10

Side B

### **Russell Stepan** **FAVORITE ENCORES**

STEREO

- |  |      |
|--|------|
| <b>Gershwin:</b> Three Preludes No. 1 . . .              | 1:41 |
| <b>Gershwin:</b> Three Preludes No. 2 . . .              | 3:35 |
| <b>Gershwin:</b> Three Preludes No. 3 . . .              | 1:12 |
| <b>Brahms:</b> Waltz in A-Flat . . . . .                 | 1:45 |
| <b>Moszkowski:</b> Etude in F . . . . .                  | 1:25 |
| <b>Mussorgsky:</b> "The Great Gate at<br>Kiev" . . . . . | 4:32 |

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# SHANTIH RECORDS

*Arise, We Must Be Growing  
Aileen and Elkin Thomas*

SIDE ONE

ST-1124

1. *Are You Ready?* (3:30)
2. *Georgetown* (2:39)
3. *Prairie Eagle Song* (5:15)
4. *Little Boy Blue* (5:24)
5. *Rocky Mountain  
Rainbow* (3:42)

© Shantih Records P.O. Box 150 Krum, TX. 76249

# SHANTIH RECORDS

*Arise, We Must Be Growing*  
*Aileen and Elkin Thomas*

SIDE TWO

ST-1124

1. *Arise, We Must Be Growing* (4:27)
2. *Blackwater River* (4:36)
3. *Homecoming Sunday* (3:02)
4. *Shine On Me* (5:03)

© Shantih Records P.O. Box 150 Krum, TX. 76249

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Beethoven

SONATA No. 8, IN C MINOR, Op. 13  
("Pathétique")

LM  
1222  
Non-  
Breakable

SIDE  
1

**Band 1**—First Movement: Grave; Allegro  
di molto e con brio

**Band 2**—Second Movement: Adagio cantabile

**Band 3**—Third Movement: Rondo: Allegro

Solomon, *Pianist*  
(Recorded in England)

E1-RP-0256

# LONG PLAY

33 1/3

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.



RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Beethoven

SONATA No. 32, IN C MINOR, Op. 111

LM  
1222

Non-  
Breakable

SIDE  
2

**Band 1**—First Movement: Maestoso

**Band 2**—Second Movement: Arietta:

Adagio molto semplice e cantabile: Variations 1 to 5

Solomon, *Pianist*

(Recorded in England)

E1-RP-0255

# LONG PLAY

33 1/3

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

# Stazz

R E C O R D S

*ALL IN MY LOVE FOR YOU*

**JIMMY STURR** *And His Orchestra*

Vocals By JOHNNY KARAS

SIDE ONE

L. P. 570  
JAYGUS PUBL.  
BMI

**1. ALL IN MY LOVE FOR YOU**

(J. HARTFORD) (ARR. H. WILL)

**2. WHEN I GET TO HEAVEN**

(J. STURR - H. WILL) (ARR. H. WILL)

**3. CROOKED MAN - POLKA**

(S. LOPUCH) (ARR. H. WILL)

**4. MY PAL - OBEREK**

(K. MOREY) (ARR. J. STURR)

**5. GLORIA - POLKA**

(G. WISNIEWSKI) (ARR. H. WILL)

**6. FIDDLIN' FEVER**

(F. URBANOVITCH)

Div. of National Polka Artists, Inc., Florida, N.Y. 10921

# Stazz

R E C O R D S

## ALL IN MY LOVE FOR YOU

### JIMMY STURR *And His Orchestra*

Vocals By JOHNNY KARAS

SIDE TWO

L. P. 570  
JAYGUS PUBL.  
BMI

**1. MATEEKA - POLKA (MAJTYKA)**

(J. STURR) (ARR. H. WILL)

**2. ROSES, POLKAS & WINE**

(L. ZARSKI) (ARR. H. WILL)

**3. LET'S HAVE A DRINK - POLKA**

(J. JEDRASKI) (ARR. J. STURR)

**4. MARDI GRAS - POLKA**

(J. BUD) (ARR. H. WILL)

**5. OUR POPE**

(L. ZARSKI) (ARR. H. WILL)

**6. PROUD TO BE AN AMERICAN**

(J. STURR - H. WILL) (ARR. H. WILL)

Div. of National Polka Artists, Inc., Florida, N.Y. 10921

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Rimsky-Korsakoff

Band 1—CAPRICCIO ESPAGÑOL, Op. 34

LM  
9027

Non-  
Breakable

SIDE  
1

Tchaikovsky

Band 2—MARCHÉ SLAVE, Op. 31

Mendelssohn

Band 3—FINGAL'S CAVE OVERTURE, Op. 26

Boston Pops Orchestra

Arthur Fiedler, Conductor

E2RP-4380

# LONG PLAY

33 $\frac{1}{3}$

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.



RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Chopin

### LES SYLPHIDES

(Orchestrated by Anderson and Bodge)

LM  
9027

Non-  
Breakable

SIDE  
2

Boston Pops Orchestra

Arthur Fiedler, Conductor

E2RP-4381

# LONG PLAY

33 1/3



RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

# W F C

## “GOD KNOWS”

by

**THE WITNESSES FOR CHRIST**

WFC-105-A

Side 1

33 1/3 RPM

STEREO

- |   |      |
|---|------|
| 1. GOD KNOWS                                  | 3:35 |
| 2. THE LORD IS MY ROCK                        | 3:13 |
| 3. BLESSINGS                                  | 3:38 |
| 4. I'D RATHER HAVE JESUS                      | 2:50 |
| 5. I TOLD JESUS IT WOULD<br>BE ALRIGHT (Solo) | 5:10 |
| 6. IT'S A MEAN OLD WORLD                      | 2:15 |

Recorded at:  
P.S. STUDIOS  
Chicago, Ill.

# W F C

## “GOD KNOWS”

by

### THE WITNESSES FOR CHRIST

WFC-105-B

Side 2

33 $\frac{1}{3}$  RPM

STEREO

- |                                     |      |
|-------------------------------------|------|
| 1. IF WE EVER NEEDED THE LORD       | 2:46 |
| 2. GREAT IS THY FAITHFULNESS (Solo) | 4:45 |
| 3. A QUIET PLACE                    | 3:40 |
| 4. THROUGH IT ALL                   | 3:30 |
| 5. I'LL TRADE A LIFETIME            | 4:25 |
| 6. ONE OF THESE DAYS                | 2:05 |

Recorded at:  
P.S. STUDIOS  
Chicago, Ill.

DANNY RIVERA

LPVS-1437

33 $\frac{1}{3}$  RPM

R.I.-20163

velvet



*Distribuido por:*  
Distribuidora  
Dominicana de  
Discos, C. por A.

Lado (A)

1-QUIERA DIOS

2-SI ME MIRAN A LOS OJOS

3-TU ALMA GOLONDRINA

4-AHI VA JOSE

5-LO SIERTO ES QUE NO ESTAS

6-VA CAYENDO UNA LAGRIMA

DANNY RIVERA

LPVS-1437

33 $\frac{1}{3}$  RPM

R.I.-20163



*Distribuido por:*  
Distribuidora  
Dominicana de  
Discos, C. por A.  
Lado (B)

- 1-GRACIAS MI AMOR POR TODO  
LO VIVIDO  
2-LIBERA TU MENTE  
3-TE NECESITO  
4-JESUCRISTO  
5-ESA SERA MI CASA  
6-MIS CINCO SENTIDOS



67

WREN

STEREO  
33  $\frac{1}{3}$  RPM  
G-39  
SIDE A



PUBLISHER:  
GGREE MUSIC  
CAPAC  
© 1988

STRANGER  
BY LEON COLDEARO

WRITTEN AND ARRANGED BY  
GLEN JOSEPH  
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



67

STEREO  
33  $\frac{1}{3}$  RPM  
G-39  
SIDE B



PUBLISHER:  
GGREE MUSIC  
CAPAC  
© 1988

STRANGER (CLUB MIX)  
BY LEON COLDEARO

WRITTEN AND ARRANGED BY  
GLEN JOSEPH  
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



MAYA

**RON HUDSON**

**"SOLO"**

STEREO  
33 $\frac{1}{3}$  RPM

# 1202  
LH-17100

**SIDE 1**

1. BRANDENBURG CONCERTO No. 3 IN G MAJOR  
FIRST MOVEMENT (6:10)  
(Bach)
2. RECUERDOS DE LA ALHAMBRA (3:53)  
(Tarreaga)
3. JESU, JOY OF MAN'S DESIRING (2:50)  
(Bach)
4. BAILADORA (2:00)  
(Bluteau)
5. AIR ON THE G-STRING (3:24)  
(Bach)



MAYA

**RON HUDSON**

**"SOLO"**

STEREO  
33 $\frac{1}{3}$  RPM

# 1202  
LH-17101

**SIDE 2**

1. SOLEARES (3:00)  
(Trad)
2. EL CONDOR PASA (3:05)  
(Trad)
3. CLASSICAL GAS (3:00)  
(Williams)
4. AMONG THE RUINS OF GUATEMALA (4:15)  
(Hudson)
5. MALAGUENA (3:40)  
(Lecuona)
6. MAMONALES (1:40)  
(Trad)

# Bay City

## MUSIC

SIDE A

DISCO 45

HMP 0015

Dist. by:  
Bay City Music  
2 Church St.  
Sunshine Plaza  
Montego Bay  
Jamaica  
Phone (809)  
952-1970  
&  
Stokeys World  
A Music  
New York  
914-667-3341

Published by:  
Hess Music  
© 1987  
5 min., 18 sec.  
Made in Jamaica  
Prod. and Arr. by  
H. Lewis & Nubian  
For Ho-Ma-Ka  
Production

LIGHT UP THE WORLD  
(Nubian)  
SISLYN PETERS

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

# Bay City

MUSIC

SIDE B

DISCO 45 HMP 0015

Dist. by:  
Bay City Music  
2 Church St.  
Sunshine Plaza  
Montego Bay  
Jamaica  
Phone (809)  
952-1970  
&

Stokeys World  
A Music  
New York  
914-667-3341

Published by:  
Hess Music

© 1987

4 min., 54 sec.

Made in Jamaica

Prod. and Arr. by  
H. Lewis & Nubian  
For Ho-Ma-Ka  
Production

LIGHT UP THE WORLD

(Nubian)

SISLYN PETERS

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

BEOWULF A Musical Epic  
PART I

1. THE MISTS - 1:52 2. I SING THE SONG OF BEGINNING  
- 4:05 3. (a) WHAT'S THAT DIN? - 3:32 (b) WOE! - 1:25  
4. (a) FAR AWAY WAS A MAN - 1:25 (b) FANFARE - :12  
(c) I CAN SEE YOU'RE HERE FOR GLORY - :42  
(d) I'D LIKE TO TRY MY GRIP AGAINST HIM - :44

DAFF 10050

DAFFODIL

SIDE ONE  
STEREO



5. BEOWULF YOU'VE PAID THIS VISIT OUT OF FRIEND-  
SHIP - 1:41 6. (a) LET THE VICTORY BE MINE ALONE  
- 2:29 (b) MY WISH HAS BEEN GRANTED - 1:42 (c) SO  
YOU'RE THE GREAT BEOWULF - 1:25 7. TRY - 2:41

VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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All material Pub. by New Malden  
Music (CAPAC)

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# BEOWULF A Musical Epic

1. SONG OF THE UNKNOWN CHIEF - 3:18 2. (a) INTERLUDE (memories of Beowulf's younger days) 1:22 (b) TRY (reprise) - 1:27 (c) BEOWULF, YOUR HALL IS GONE - :38 3. FATE MUST DECIDE - 2:58 4. THE DRAGON FIGHT - 4:05 5. (a) CRY, WE ALL DIE - 2:54 (b) IT IS THE END OF MY

DAFF 10050

DAFFODIL

SIDE FOUR  
STEREO



- EARTH-JOY - 1:20 (c) IN HIS GREAT NEED - :58  
6. ALL THE VICTORIES WERE HIS ALONE - 2:36  
7. (a) LIFE GOES LIKE THE WIND UPON THE GRASSES - :56 (b) THE MISTS - 1:08 (c) LISTEN TO THE STORY - 1:27

## VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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## BEOWULF A Musical Epic

1. THAT IS ALL - 1:10 2. COLD AND LONELY - 8:10  
3. (a) ARMLESS, CHARMLESS, HARMLESS GRENDEL - :90  
(b) NOW WE CAN LIGHT HEOROT WITH JOY - :53  
(c) BY YOUR DEED - 1:07 4. DEATH IS NOT EASY TO

DAFF 10050

DAFFODIL

SIDE TWO  
STEREO



- HIDE FROM - 2:20 5. (a) DRINK THIS WINE - 1:00  
(b) I DID WHAT I COULD - :45 6. THE QUEEN'S SONG  
- 3:19 7. MAKE THIS MAN YOUR HERO - 3:53

## VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

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## BEOWULF A Musical Epic

1. (a) GRENDEL'S MOTHER - 3:31 (b) HOW WAS THE NIGHT?  
- :61 2. (a) THE JOURNEY - 5:48 (b) HAIL! HAIL! - :52  
3. BEOWULF'S FAREWELL - 2:12 4. THE BETTER  
I KNOW YOU - 1:52

DAFF 10050

DAFFODIL  
PART II

SIDE THREE  
STEREO



5. TIME ROLLS ON - 1:13 6. SAY GOODBYE TO TOMORROW  
- 3:33 7. (a) SO IT FELL - 1:50 (b) LOOK OUT FOR  
THE DRAGON - 3:00

## VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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Music (CAPAC)

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**BAD BOYS**

**«Don't Want You Back»**

**A1: CLUB MIX 5:00**

**45 RPM Stereo side A**

**Rmm 9912**

**Written by Max Martin  
Publishing by S.I.A.E.**

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**BAD BOYS**

**«Don't Want You Back»**

**B1: ANOTHER MIX 5:00**

**45 RPM Stereo side B**

**Rmm 9912**

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## **BILLY THORPE STIMULATION**

-B. Thorpe-

Publisher: 21st Century Man Music Co./The  
Grand Pasha Publisher (BMI)

Special Version From The Pasha Lp: "STIMULATION" ARZ 37499

Produced by Spencer Proffer and Billy Thorpe

Engineer: Larry Brown

**33 1/3 RPM**

**STEREO**

© 1981 CBS Inc.

**AS 1306**

**XSM 168325**

**Time: 5:17**

**DEMONSTRATION  
NOT FOR SALE**



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## BILLY THORPE

**1. SYNDROME D.O.A. 5:51**

-B. Thorpe-

**2. L.K.O. 3:39**

-B. Thorpe-

Publisher: 21st Century Man Music Co./ The  
Grand Pasha Publisher (BMI)

Special Version From The Pasha Lp: "STIMULATION" ARZ 37499

Produced by Spencer Proffer and Billy Thorpe  
Engineer: Larry Brown

33 $\frac{1}{3}$  RPM

**STEREO**

© 1981 CBS Inc.

**AS 1306**

**XSM 168324**

**DEMONSTRATION**

**NOT FOR SALE**



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COMPLETE CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANGE



33 $\frac{1}{3}$   
RPM

HIGH FIDELITY

NONBREAKABLE

SIDE  
1

Songs from Rodgers and Hammerstein's  
**FLOWER DRUM SONG**

Chorus and Orchestra under the direction of  
**JIMMY CARROLL**

1. OVERTURE

2. YOU ARE BEAUTIFUL - Wayne Sherwood
3. 100 MILLION MIRACLES - Cely Carrillo and Chorus
4. I ENJOY BEING A GIRL - Edna McGriff
5. I AM GOING TO LIKE IT HERE - Cely Carrillo
6. LIKE A GOD - Wayne Sherwood

BELL RECORDS, INC.,



BLP: 13

NEW YORK •

MARCAS. REG. MADE IN U.S.A.

COMPLETE CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANGE



33 $\frac{1}{3}$   
RPM

HIGH FIDELITY

NONBREAKABLE

SIDE  
2

Songs from Rodgers and Hammerstein's  
FLOWER DRUM SONG

Chorus and Orchestra under the direction of  
JIMMY CARROLL

1. CHOP SUEY - Jean Arnold
2. DON'T MARRY ME - Artie Malvin
3. GRANT AVENUE - Edna McGriff
4. LOVE LOOK AWAY - June Ericson
5. THE OTHER GENERATION - Jean Arnold, Artie Malvin
6. SUNDAY - Edna McGriff, Artie Malvin
7. FINALE

BLP:13

BELL RECORDS, INC.,



NEW YORK •

MARCAS. REG. MADE IN U.S.A.

**SWEET SENSATION**  
**PROPERTY OF**  
**WRTI**

Time: 5:15

Produced by  
ROBIN GILGEOURS

SIDE A  
45 R.P.M.  
STEREO  
SS-849

**JAZZ**  
**90**

**MY LOVE IS TRUE**  
(ROBIN GILGEOURS)

**SWEET SENSATION**

Music Arranged and Conducted by  
TONY McINTOSH  
Distributed by SS RECORDS  
Phone: (718) 493-2444

SWEET SENSATION

PROPERTY OF  
WRTI

Time: 5:15

Produced by  
ROBIN GILGEOURS

SIDE B  
45 R.P.M.  
STEREO  
SS-849

J122  
90

289

MY LOVE IS TRUE  
(ROBIN GILGEOURS)

INSTRUMENTAL

Music Arranged and Conducted by  
TONY McINTOSH  
Distributed by SS RECORDS  
Phone: (718) 493-2444



# BAIANINHO

1. HISTÓRIA DE UM PRETO  
VELHO (Pelado da Mangueira-Helio  
Turco-Comprido); 2. AH! SE ELA VOLTASSE

LADO 1  
STEREO/MONO



144104  
© 1973

(Baianinho); 3. NÃO TENHO PAZ (Jorginho-Jorge  
Costa); 4. JUÍZO FINAL (Baianinho); 5. SEU  
DIRETOR (Zuzuca-Zequinha); 6. AGUA  
DO RIO (Noel Rosa de Oliveira-  
Anescar)

Dir. Artística:  
Zuzuca

XSB-985



"MASTERWORKS" - EPIC -

MARCAS REGISTRADAS - INDÚSTRIA BRASILEIRA - CGC 33131376 - SCDP-PF-004 QB

RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA - PROIBIDA A REPRODUÇÃO, EXECUÇÃO E RÁDIO-TELE-DIFUSÃO - FABR. POR RCA ELETRÔNICA LTDA. - CGC 61.128.074/2 - AV. ENG. BILLINGS, 2227 - SP



# BAIANINHO

1. PROTESTO MEU AMOR

(Pixinguinha-Herminio Belo de Carvalho)

2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

**LADO 2**  
**STEREO/MONO**



**144104**

© 1973

Veiga); 3. MADRUGADA (Dedé da Portela)

4. CUIDADO ZÉ (Baianinho); 5. MEU  
CARNAVAL (Rubens-Expedito); 6. NEM

VEM (Levo a minha viola) (José  
Alves-Eduardo Oliveira-Noel

Rosa de Oliveira)

Dir. Artística:  
Zuzuca

XSB-986

RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA - PROIBIDA A REPRODUÇÃO, EXECUÇÃO E RADIOTELEFUSÃO - FABR. POR RCA ELETRÔNICA LTDA. - CGC 61.126.074/2 - AV. ENG. BILLINGS, 2227 - SP

CBS



"MASTERWORKS" - EPIC -

MARCAS REGISTRADAS -

INDÚSTRIA BRASILEIRA -

CGC 33.131.376 -

SCOP -

PF - 004/GB

STRICTLYHITS VINYL SERVICE - 937 75TH AVENUE - OAKLAND, CA 94621 - WWW.STRICTLYHITS.COM

# MIX FACTOR

**Mashonda ft. Game**

**"BACK OF DA CLUB" (5:41)**

**courtesy of J Records - 96 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32)**

**Omarion**

**"O" (Sweet Dreams Remix) (4:40)**

**courtesy of Sony Urban - 107 bpm**

**intro (32)**

**break (32)**

**Side A**  
**May :: 05**  
tmf-060a

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# MIX FACTOR

**Baby Bash**

**"BUBALICIOUS" (5:08)**

**courtesy of Universal - 92 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32-32)**

**Kelly Clarkson**

**"SINCE YOU'VE BEEN GONE" (3:58)**

**courtesy of RCA - 131 bpm**

**intro (32)**

**break (32)**

**Side B**  
**May :: 05**  
tmf-060b

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# MIX FACTOR

**Side C**  
**May :: 05**  
tmf-060c

**Various Artists**  
**"THE POP-ROCK MEDLEY"**  
**(16:50)**

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# MIX FACTOR

**50 Cent**

**"JUS A LIL BIT" (5:07)**

**courtesy of Shady / Aftermath - 97 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32-32)**

**Britney Spears**

**"DO SOMETHIN" (4:07)**

**courtesy of Jive - 130 bpm**

**intro (32)**

**break (32)**

**Side D**  
**May :: 05**

**tmf-060d**

ADDITIONAL PRODUCTION BY DJ HOPR - FOR PROFESSIONAL DJ USE ONLY - ALL RIGHTS RESERVED BY ORIGINAL LABELS

CORNER LIFE  
PRODUCTIONS

# TRUE PLAYAZ

featuring

**BABY** *of* CASH MONEY  
MILLIONAIRES  
& **Jit**

SIDE ONE



Sittin Crates Pub.

1. LIL MAMA (DIRTY) ORIGINAL FEAT. JIT
2. LIL MAMA (CLEAN) ORIGINAL FEAT. JIT

Executive Producers: Balli & Pump-Up  
Corner Life Prod.

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(305)693-6362 / (305)693-6361

CORNER LIFE PROD. P.O. BOX 510219, MIAMI, FL 33247

CORNER LIFE  
PRODUCTIONS

# TRUE PLAYAZ

featuring

**BABY** *of* **CASH MONEY**  
**& Jit**  
**MILLIONAIRES**

SIDE TWO



Sittin Crates Pub.

1. LIL MAMA (DIRTY) EXTENDED FEAT. BABY & JIT
2. LIL MAMA (CLEAN) EXTENDED FEAT. BABY & JIT

Executive Producers: Balli & Pump-Up  
Corner Life Prod.

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(305)693-6362 / (305)693-6361

CORNER LIFE PROD. P.O. BOX 510219, MIAMI, FL 33247

**PIONEER  
INTERNATIONAL**

**BEST OF OWEN GREY'S  
MEDLEY**

**SIDE A**  
**33 $\frac{1}{3}$  RPM**  
**Stereo**  
**PI020-A**

**G. E. R.**

Mfg. & Dist. by  
Pioneer Int'l  
3825 Teeswater  
Malton, Ont., Canada  
Producer S. Crooks

- 1.—GIRL WHAT YOU DOING TO ME
- 2.—MILLIE GIRL
- 3.—SIMMER DOWN

**OWEN GREY**

PIONEER  
INTERNATIONAL

BEST OF OWEN GREY'S  
MEDLEY

SIDE B  
33 $\frac{1}{3}$  RPM  
Stereo  
PI020-B

C.E.R.

Mfg. & Dist. by  
Pioneer Int'l  
3825 Teeswater  
Malton, Ont., Canada  
Producer S. Crooks

1.—YOU DON'T WANT ME NO MORE  
MEDLEY

2.—SHANK I SHICK  
MEDLEY

OWEN GREY

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**RECORD 1**

**33 $\frac{1}{3}$**   
(2XEA.675)

**1**

**BOX 70101**

**1**

## A TRIBUTE TO SOLOMON

BEETHOVEN

PIANO SONATA NO. 18 IN E FLAT MAJOR, Op. 31 No. 3

1. 1st Movement: Allegro. 2. 2nd Movement: Scherzo (Allegretto vivace). 3. 3rd Movement: Minuet (Moderato grazioso) & Trio—Coda. 4. 4th Movement: Presto con fuoco

SOLOMON (Piano)

**EMI**

MADE IN GT BRITAIN



HIS MASTER'S VOICE

RECORD 1

33 $\frac{1}{3}$

(2XEA:4520)

2

BOX 70101

2

A TRIBUTE TO SOLOMON

BRAMMS

1. VARIATIONS AND FUGUE ON A THEME OF HANDEL, Op. 24  
Aria—Variations 1 to 25—Fugue
2. INTERMEZZO IN B FLAT MINOR, Op. 117 No. 2

SOLOMON (Piano)

EMI

MADE IN GREAT BRITAIN

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# Inhale

Digital Pillage are  
Barry Adamson, Atticus Ross,  
William Montague-Johnstone,  
Claude and Justin Warfield

33RPM

other side:

artwork by Julie Verhoeven

@ creative union.co.uk

Do not play.



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Basement Jaxx

ERIC

MIRACLES





**RECORDS INC.**

**REVENGE OF THE FAT PEOPLE  
THE JACK WALRATH GROUP**

**ST-221**

**SIDE 1**

- 1. REVENGE OF THE FAT PEOPLE (5:10)**  
**J. Walrath**
- 2. DUKE ELLINGTON'S SOUND OF LOVE (6:29)**  
**C. Mingus**
- 3. BEER ! (8:10)**  
**J. Walrath**

© © 1982 Stash Records



**STASH**

**RECORDS INC.**

**REVENGE OF THE FAT PEOPLE**  
**THE JACK WALRATH GROUP**

**ST-221**

**SIDE 2**

**1. SLIDING DOORS (7:58)**

**M. Cochrane**

**2. PIGGY LOVE (4:42)**

**J. Walrath**

**3. BLUES IN THE GUTS (6:38)**

**J. Walrath**

**© © 1982 Stash Records**



**ALVIN CROW**  
*& The Neon Angels*

**SIDE ONE**

**(NR10868-1)**

- 1. Dynamite Diana 2:48**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 2. Trouble, Loneliness, and Sorrow 3:33**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 3. Chains On Me 2:30**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 4. Faded Love/Maiden's Prayer 3:35**  
(John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
- 5. Roly Poly 2:18**  
(Fred Rose, Milene Music, Inc., ASCAP)

Big Wheel Records 6004 Bull Creek Road Austin, Texas 78757



**ALVIN CROW**  
*& The Neon Angels*

**SIDE TWO**

**(NR10868-2)**

- 1. San Antonio Rose 2:55**  
(Bob Wills, Bourne Music, Inc., ASCAP)
- 2. (Now and Then There's) A Fool Such As I 2:55**  
(Bill Trader, MCA, Inc., ASCAP)
- 3. Oklahoma Hills 2:42**  
(Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. Heart Over Mind 2:43**  
(Mel Tillis, Cederwood Pub. Co., Inc., BMI)
- 5. Too Lonely, Too Long 2:45**  
(Jim Owen, Sawgrass Music Pub. Inc., BMI)

Big Wheel Records 6004 Bull Creek Road Austin, Texas 78751

# Creamy

I

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or records P. O. Box 30310, Indianapolis, Indiana 46220 email [MLINK@IQUEST.NET](mailto:MLINK@IQUEST.NET)

# Creamy

II

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# ETTA JAMES

EJ 2A

1. AT LAST
2. IF I CAN'T HAVE YOU
3. ALL I COULD DO WAS CRY
4. SOMETHING'S GOT A HOLD ON ME
5. FOOL THAT I AM
6. MY HEART CRIES
7. TELL MAMA

# ETTA JAMES

EJ 2B

1. STOP THE WEDDING
2. DREAM
3. MY DEAREST DARLING
4. DON'T CRY BABY
5. SPOONFULL
6. TRUST IN ME
7. SUNDAY KIND OF LOVE

# STRAKER'S RECORDS

S O C A 33 R.P.M.

Prod. By Granville Straker for  
STRAKER RECORD WORLD, LTD.  
Pub. Duke Music P.R.S.

GS2801 A  
Side One  
**STEREO**

Rec. PLATINUM FACTORY  
Eng. Jon Evans-Straker

## NEW CLUB MIX PARTY TIME (K. POPE) DUKE

Arr. & Conducted by Frankie McIntosh

Music By: The Equittables

Mfg. & Dist. by STRAKER'S RECORD WORLD

242 Utica Ave., Brooklyn, N.Y. 11213

Phone (718) 756-0040-773-9506

# STRAKER'S RECORDS

S O C A 33 R.P.M.

Prod. By Granville Straker for  
STRAKER RECORD WORLD, LTD.  
Pub. Duke Music P.R.S.

GS2801 B

Side Two

**STEREO**

Rec. PLATINUM FACTORY

Eng. Jon Evans-Straker

**NEW CLUB MIX**  
**TREAT YOU WOMAN NICE**  
(K. POPE)  
**DUKE**

Arr. & Conducted by FRANKIE McINTOSH

Music By The Equitables

Mfg. & Dist. by S. RAKER'S RECORD WORLD

242 Utica Ave., Brooklyn, N.Y. 11213

Phone: (718) 756 C040 — 773-9506

# THE SIRENS RECORDS

Primitive Piano

101  
(26682)

Side 1

## BILLIE PIERCE

1. Get A Working Man
2. Panama Rag
3. In The Racket

## SPECKLED RED

4. Dad's Piece
5. Early In The Morning
6. Oh Red

# THE SIRENS RECORDS

Primitive Piano

101  
(26682)

Side 2

## DOUG SUGGS

1. Doug's Jump
2. Sweet Patootie

## JAMES ROBINSON

1. Bat's Blues
2. Four O'Clock



THE  
PASSIONATE  
MUSIC OF THE  
GYPSY CARAVAN  
TATA MIRANDO &  
HIS SONS

MGF-27512  
Side 1

A Custom High  
Fidelity  
Recording

(Played by a family of wandering Gypsies)

1. RUSSIAN FOLKSONGS - 4:45
2. CSAK EGY KISLANY - 2:23
3. DOBRA DOBRA - 1:50
4. ARMENIAN FOLKSONGS - 4:38
5. BESSARABYANKA - 5:30

FONTANA RECORDS • CHICAGO 1, ILLINOIS



THE  
PASSIONATE  
MUSIC OF THE  
GYPSY CARAVAN  
TATA MIRANDO &  
HIS SONS

MGF-27512  
Side 2

A Custom High  
Fidelity  
Recording

(Played by a family of wandering Gypsies)

1. BLACK EYES - 3:44
2. LATZSO DAIJO - 4:43
3. LE ROSSIGNOL - 3:55
4. CSEREBOGARE - 4:50
5. IBOYAN - 3:32

FONTANA RECORDS • CHICAGO 1, ILLINOIS

**Original Motion Picture Soundtrack  
IN THE GOOD OLD SUMMER TIME**

**MCA RECORDS**

**MCA-39083**

**MCA 5649**

**SIDE 1**

- 1. I DON'T CARE - Judy Garland 2:06**  
(H.O. Sutton—J. Lenox)
  - 2. MEET ME TONIGHT IN DREAMLAND 2:25 ASCAP**  
Judy Garland  
(L. Friedman-B.S. Whitson)
  - 3. PLAY THAT BARBER SHOP CHORD 2:22 ASCAP**  
Judy Garland and The King's Men  
(L.F. Muir-B. McDonald)
  - 4. LAST NIGHT WHEN WE WERE YOUNG 2:52 ASCAP**  
Judy Garland  
(H. Arlen-E.Y. Harburg)
  - 5. PUT YOUR ARMS AROUND ME HONEY 2:44 ASCAP**  
Judy Garland  
(A. Von Tilzer-J. McCree)
  - 6. MERRY CHRISTIMAS 2:42 ASCAP**  
Judy Garland  
(F. Spielman-J. Torre)
- MGM Studio Orchestra and Chorus  
Conducted by Lennie Hayton**

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**Original Motion Picture Soundtrack**  
**GOOD NEWS**

1. **GOOD NEWS (Tait College)** Joan McCracken 2:35 ASCAP  
2. **HE'S A LADIES MAN** Peter Lawford 2:32 ASCAP

**MCA RECORDS**

**MCA-39083**  
MCA 5850

**SIDE 2**

3. **LUCKY IN LOVE** 3:05 ASCAP  
Pat Marshall, Peter Lawford & June Allyson  
4. **THE FRENCH LESSON \*** 2:28 ASCAP  
June Allyson & Peter Lawford  
5. **THE BEST THINGS IN LIFE ARE FREE** 2:54 ASCAP  
June Allyson & Peter Lawford  
6. **PASS THAT PEACE PIPE \*\*** 3:05 ASCAP  
Joan McCracken  
7. **JUST IMAGINE** June Allyson 2:48 ASCAP  
8. **THE VARSITY DRAG** 2:47 ASCAP  
June Allyson & Peter Lawford

All selections written by B.G. DeSylva-L. Brown-  
R. Henderson except \* written by B. Comden-A. Green-  
R. Edens and \*\* written by R. Edens-H. Martin-R. Blane  
MGM Studio Orchestra and Chorus Conducted  
by Lennie Hayton

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JUDY GARLAND Sings Selections  
From The Metro-Goldwyn-Mayer Picture  
**MEET ME IN ST. LOUIS**

**MCA RECORDS**

33 $\frac{1}{3}$  r.p.m.  
**MC FM 2588**

**MONO**  
(MCFM.2588A)

- 1 1
1. MEET ME IN ST. LOUIS, LOUIS (Mills—Ardling) Sun Mus. Publ. Co. Ltd.  
2. SKIP TO MY LOU (Martin—Blane) Robbins Mus. Co. Ltd. 3. THE TROLLEY  
SONG (Martin—Blane) Robbins Mus. Co. Ltd. 4. BOYS AND GIRLS LIKE  
YOU AND ME (Rodgers—Hammerstein II) Williamson Mus. Ltd.  
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Martin—Blane)  
Robbins Mus. Co. Ltd. 6. THE BOY NEXT DOOR  
(Martin—Blane) Robbins Mus. Co. Ltd.

**JUDY GARLAND**

With Orchestra Directed by  
**GEORGIE STOLL**

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JUDY GARLAND Sings Selections  
From The Metro-Goldwyn-Mayer Picture  
**THE HARVEY GIRLS**

**MCA RECORDS**

33 $\frac{1}{3}$  r.p.m.  
MCFM 2588

**MONO**  
(MCFM.2588B)

2

2

1. ON THE ATCHISON, TOPEKA AND THE SANTA FE. 2. IN THE VALLEY Where  
The Evenin' Sun Goes Down. 3. WAIT AND SEE (With Kenny Baker).  
4. SWING YOUR PARTNER ROUND AND ROUND. 5. IT'S A GREAT  
BIG WORLD (With Virginia O'Brien and Betty Russell).  
6. THE WILD, WILD WEST (With Virginia O'Brien)

(Warren—Mercer)  
Robbins Music Co. Ltd.

**JUDY GARLAND**

Orchestra and Chorus under Direction  
of LENNIE HAYTON

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**Caliban 6048<sub>a</sub>**  
**Original Production**

**Joan Crawford**  
**Walter Huston**  
**RAIN**

ALMA  
**BOOGIE**

RECORDS

LOS ANGELES

**33.33 RPM**

**The ROBBIE RIVERA  
& AJ MORA**

**PROJECT**

***This Side***

**I KNOW 1  
I KNOW 2**

***That Side***

**GROOVE TRACKY\*  
NRG TRACKY\***

All Tracks produced, arranged & mixed  
by Robbie Rivera for Juicy Music  
\*A.J. Mora for D.I.G.I.T.A.L. Planet  
Productions and Sketch Music (ASCAP).  
Special Thanks from Robbie To  
Marcel Schooler @ New Life Management  
Executive Producer: Javier Lugo

**Aqua-Boogie**

**T R A X X**

517 TERRELL AVE LOS ANGELES CA 90042-6119-476-1288-EMAIL: AQUABOOGIE@AOL.COM-ALL RIGHTS RESERVED-1998-AB057

# aqua Boogie

T  
R  
A  
X  
X

*The* **ROBBIE RIVERA**  
&  
**AJ MORA**  
**PROJECT**

7 80965 00571 4



**THE  
GREAT WHITE HOPE**

**SIDE 1**

**TDL - 5200**

**ACT 1**

**SCENES 1 - 4**

**STEREO**

© 1968 TETRAGRAMMATON RECORDS (A DIVISION OF THE CAMPBELL, SILVER, COSBY CORPORATION) MADE IN U.S.A.



**THE  
GREAT WHITE HOPE**

SIDE 6

TDL - 5200

**ACT 3**

**SCENES 3 (CONCLUDED) - 5**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 2

TDL - 5200

**ACT 1**

**SCENES 5 - 7**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 5

TDL - 5200

**ACT 3**

**SCENES 1 - 3 (BEGINNING)**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 3

TDL - 5200

**ACT 2**

**SCENES 1 - 4**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 4

TDL - 5200

**ACT 2**

**SCENES 5 - 7**

**STEREO**

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# *Fiesta*

RECORD COMPANY  
NEW YORK, U.S.A.

## LAUTER LOSE LIEDER

Peter Lauch und die Regenspfeifer

Long Playing  
33 $\frac{1}{3}$  RPM

(33-0167-A-ST)

**STEREO**  
FLPS 1510-A

In einem Polenstaedtchen  
(Meyer-Christ)

Ein Maennlein steht im Walde  
(Meyer-Christ)

Ach, da kommt der Gute  
(Meyer-Christ)

Ohne Hemden, ohne Hosen  
(Aizner)

Zeig mir mal dein Muttermal  
(Meyer-Christ)

'ne Hochzeit ist lustig  
(Meyer-Christ)



# *Fiesta*

RECORD COMPANY  
NEW YORK, U.S.A.

## LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing  
33 $\frac{1}{3}$  RPM  
(33-0167-B-ST)

STEREO  
FLPS 1510-B

In Honolulu  
(The Lightons)

Max, du hast mir was gestohlen  
(Meyer-Christ)

Wenn einer noch an Wunder glaubt  
(Meyer-Christ)

Wenn zwei Jungvermählte flitern  
(Meyer-Christ)

Beim ersten Mal da tut's noch weh  
(Eisbrenner-Krautner)

Das Schönste auf der Welt  
(Meyer-Christ)

**DECCA**  
MEGA

ffss

**FULL FREQUENCY  
STEREOPHONIC SOUND**

ffss

Depósito Legal: M. 25146-1981

**SGAE**

**Cara 1**

**64 95 086**

**The Decca Records Co. Ltd.**

**"GIGANTES DEL POP" - Vol. 34**

1. RELEASE ME (Miller/Williams/Yount/Harris) - 3'15" - 2. A MAN WITHOUT LOVE (Pace/Livraghi/Mason/Panzeri) - 3'20" - 3. THE WAY IT USED TO BE (Cassano/Conti/Cook/Greenaway/Argenio) - 3'09"  
4. QUANDO QUANDO QUANDO (Testa/Renis/Boone) - 3'15"  
5. EVERYBODY KNOWS (We're through) (Reed/Mason) - 2'10" - 6. THERE'S A KIND OF HUSH (All over the world) (Reed/Stephens) - 2'51" - 7. THERE GOES MY EVERYTHING (Frazier) - 2'50"

**ENGELBERT HUMPERDINCK**

3. P 1969 - 2, 4. P 1968  
1, 5, 6, 7. P 1967

DISTR. FONOGRAF. S. A.

AVDA. AMERICA, S/N - MADRID (27) - IMP. LUJO MET.

DECCA

REGU

ffss

FULL FREQUENCY  
STEREOPHONIC SOUND

ffss

Depósito Legal: M. 25146-1981

SGAE

Cara 2

64 95 086

The Decca Records Co. Ltd.

"GIGANTES DEL POP" - Vol. 34

1. LES BYCYCLETES DE BELSIZE (Reed/Mason) - 3'10" - 2. WINTER  
WORLD OF LOVE (Reed/Mason) - 3'20" - 3. I'M A BETTER MAN  
(For having loved you) (Bacharach/David) - 2'50" - 4. TEN  
GUITARS (Mills) - 2'40" - 5. MY WORLD (Pes/Fontana/  
Mellin) - 2'50" - 6. AM I THAT EASY TO FORGET  
(Belew/Stevenson) - 3'05" - 7. THE LAST WALTZ  
(Reed/Mason) - 2'58"

ENGELBERT HUMPERDINCK

2, 3. P 1969 - 1, 6. P 1968  
4, 5, 7. P 1967

FAB POR COFASA AVDA. AMERICA, S/N - MADRID (27) - PERM. 6421

# VOCALION

MARCA REGISTRADA - IMPR'D BY DECCA RECORDS - A DIV. OF MCA, INC. NEW YORK, U.S.A.

## WRITTEN ON THE WIND

THE FOUR ACES

VL 73902

7-12326

SIDE 1

1. WRITTEN ON THE WIND (2:49)
2. DAY BY DAY (2:52)
3. SOMEBODY ELSE IS TAKING MY PLACE (2:28)
4. HI-LILI HI-LO (2:45)
5. AROUND THE WORLD (2:52)

Directed By JACK PLEIS

(All Selections Cleared Through ASCAP)

STEREO



LONG PLAY

STEREO

# VOCALION

MARCA REGISTRADA - IMPORTED BY DECCA RECORDS - A DIV. OF MCA, INC., NEW YORK, U.S.A.

## WRITTEN ON THE WIND

### THE FOUR ACES

VL 73902

7-12327 •

SIDE 2

1. WHATEVER WILL BE, WILL BE (Que Sera, Sera) (3:09)
2. TRUE LOVE (2:36)
3. HAVE YOU EVER BEEN LONELY (Have You Ever Been Blue) (2:40)
4. MY REVERIE (3:32)
5. HEARTACHES (2:18)

Directed By JACK PLEIS

(All Selections Cleared Through ASCAP)

STEREO



LONG

PLAY

STEREO

SERAPHIM

1

1-60094  
33-1/3

**Richard Strauss:**  
**Till Eulenspiegel's Merry Pranks, Op. 28**  
**Don Juan, Op. 20**

**VIENNA PHILHARMONIC ORCHESTRA,**  
**WILHELM FURTWÄNGLER cond.**

**Recorded in Austria**

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES

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SERAPHIM

2

2-60094  
33-1/3

**Richard Strauss:**  
**Death and Transfiguration, Op. 24**  
**VIENNA PHILHARMONIC ORCHESTRA,**  
**WILHELM FURTWÄNGLER cond.**

**Recorded in Austria**

WILHELM FURTWÄNGLER RECORDS, INC. A SUBSIDIARY OF CAPITOL INDUSTRIES, INC.

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**FURTWÄNGLER**  
**EDITION**  
**FONIT CETRA**

DP © Arkadia 1981  
Made in Italy

FE 11 1  
M13940 - 33/30

**Franz Schubert**  
**ROSAMUNDE OVERTURE OP. 26 D 644**



**Berliner Philharmoniker**  
**Direttore: Wilhelm Furtwängler**  
Berlino, Titania Palast 15.9.1953

RESERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE



**FURTWÄNGLER**  
**EDITION**  
**FONIT CETRA**

DP (P) Arkadia 1981  
Made in Italy

FE 11 2  
M13941 - 33/30

**Franz Schubert**  
**SINFONIA N. 8 IN SI MINORE D 759**  
**"INCOMPIUTA"**

1. Allegro moderato
2. Andante con moto

**Berliner Philharmoniker**  
**Direttore: Wilhelm Furtwängler**  
Berlino, Titania Palast 15.9.1953

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

MASTERWORKS

**FREDERICA VON STADE  
SONG RECITAL**

**Martin Katz, Piano**

M 35127  
STEREO

**SIDE 1**  
AL 35127  
© 1978 CBS Inc.

1. Dowland: "Come again, sweet love  
doth now invite" 2:28
2. Dowland: "Sorrow, stay" 4:27
3. Purcell: "The Blessed Virgin's  
Expostulation" 10:00
4. Liszt: "Die drei Zigeuner" 5:09
5. Liszt: "Einst" :52
6. Liszt: "Oh! Quand  
je dors" 5:14

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**FREDERICA VON STADE  
SONG RECITAL**

**Martin Katz, Piano**

**M 35127  
STEREO**

**SIDE 2**  
**BL 35127**  
© 1978 CBS Inc

Debussy: Chansons de Bilitis

1. "La Flûte de Pan" 3:00
  2. "La Chevelure" 3:57
  3. "Le Tombeau des Naiades" 3:12
- Canteloube: Chants de France
4. 1) "Après de ma blonde" 3:32
  5. 2) "Où irai-je me plaindre?" 3:41
  6. 3) "Au pré de la Rose" 1:36
  7. 6) "D'où venez-vous, fillette?" 2:15
  8. CAROL HALL: "Jenny  
Rebecca" 3:12

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# Angel

35023

(XAX-X-200) 33 1/3

A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE

Band 1-Bist du bei mir (No. 25 from "Clavierbüchlein für Anna Magdalena Bach") (J. S. Bach)

Band 2-Einem Bach der fließt (From "La Rencontre Imprévue," Act 3) (Dancourt-Gluck)

Band 3-Abendempfindung, K.523 (Campe-Mozart)

Band 4-Der Zauberer, K.472 (Weisse-Mozart)

Band 5-Wonne der Wehmut, Op. 83, No. 1  
(Goethe-Beethoven)

Band 6-Litanei (Jacobi-Schubert)

Band 7-Ungeduld (No. 7 from  
"Die schöne Müllerin," Op. 25)

(Müller-Schubert)

Sung in German

Recorded in Europe

Mfd. in U.S.A.

MONOPHONIC



# Angel

**35023**

(XAX-X-201) 33 1/3

**A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE**

Band 1-Der Nussbaum, Op. 25, No. 3 (Mosen-Schumann) Band 2-Aufträge,

Op. 77, No. 5 (L'Egreu-Schumann) Band 3-Da ünten im Tale (Folk Song,

arr. Brahms) Band 4-Och mod'r, ich well en Ding han!

("German Folksongs," Vol. V, No. 5) (Brahms)

Band 5-Vergebliches Ständchen, Op. 84, No. 4

(Zuccalmaglio-Brahms)

Band 6-Wiegenlied (im Sommer) (Reinick-Wolf)

Band 7-Hat gesagt, bleibt's nicht dabei,

Op. 36, No. 3 (From "Knaben Wunderhorn")

(R. Strauss) Band 8-Schlechtes Wetter,

Op. 69, No. 5 (Heine-R. Strauss)

Band 9-Mausfallen-Sprüchlein

(Mörke-Wolf)

Sung in German

Recorded in Europe

Mfd. in U.S.A.

**MONOPHONIC**

# harmonia mundi



**HMU 426**

GRAVURE UNIVERSELLE

**FACE A**

(8'40-6'54-4'56)

20'39

**FRANTISEK BENDA**

**Concerto en mi mineur pour flûte et cordes**

Allegro molto

Andante

Allegro

**JEAN-PIERRE RAMPAL, flûte**

**Orchestre du Festival de Paris**

Licence Orion

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# harmonia mundi



**HMU 425**

GRAVURE UNIVERSELLE

**FACE B**

(6'15-2'32-6'30-3'20-1'25-  
2'20-2'40) 25'16

**GEORG-PHILIPP TELEMANN**

**Suite en la mineur pour flûte et cordes**

Ouverture - Les Plaisirs

Air à l'italienne - Menuet I et II

Réjouissance - Polonaise

Passepied I et II

**JEAN-PIERRE RAMPAL, flûte**

**Orchestre du Festival de Paris**

Licence Orion

LPL 4421 2Y

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ORIGINAL MOTION PICTURE SOUNDTRACK  
FROM WILLY BOGNER'S  
**"FIRE AND ICE"**

**MCA RECORDS**

**MCA-6206**  
MCA 6690

**SIDE 1**

1. **FIRE AND ICE** *Performed by Marietta* 4:05 ASCAP  
(Harold Faltermeyer-Tom Whitlock)  
**PRODUCED BY HAROLD FALTERMEYER**
2. **SKI DANCING** *Performed by Gary Wright* 3:59 ASCAP  
(Gary Wright)  
**PRODUCED BY GARY WRIGHT**
3. **HEAVENS FOREVER** *Performed by Panarama* 3:57 GEMA  
(Hermann Weindorf-Curtis Briggs)  
**PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS**
4. **SAILING** *Performed by Gary Wright* 4:42 ASCAP  
(Gavin Sutherland)  
**PRODUCED BY GARY WRIGHT**

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ORIGINAL MOTION PICTURE SOUNDTRACK  
FROM WILLY BOGNER'S  
**"FIRE AND ICE"**

1. **DOWNHILL STUFF** *Performed by John Denver* 2:50 ASCAP  
(John Denver) PRODUCED BY ROGER NICHOLS  
© 1986 RCA/Ariola International
2. **BACK TO THE MAGIC** *Performed by Gary Wright and Laurie Alda*  
(Tom Keane-Gary Wright) 4:18 ASCAP  
PRODUCED BY GARY WRIGHT

**MCA RECORDS**

**MCA-6206**  
MCA 6691

**SIDE 2**

3. **SNOW CHASE** *Performed by Panarama* 2:13 GEMA  
(Hermann Weindorf)  
PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS
4. **THE WAY I FEEL** *Performed by Gary Wright* 3:24 ASCAP  
(Gary Wright) PRODUCED BY GARY WRIGHT
5. **DREAMWEAVER** *Performed by Gary Wright* 4:19 ASCAP  
(Gary Wright) PRODUCED BY GARY WRIGHT
6. **NEPTUNE SUITE** *Performed by Panarama* 4:41 GEMA  
(Hermann Weindorf)  
PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS  
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**CHARLY McCLAIN**  
**WOMEN GET LONELY**

JE 36408  
STEREO

**SIDE 1**

AL 36408

© 1980 CBS Inc.

1. WOMEN GET LONELY 2:44 -L. Rogers - R. C. Bannon-  
(BMI)/(ASCAP)
2. SOMEBODY'S GOT TO SING THE SAD SONGS 3:08  
-C. Black - R. Bourke- (ASCAP)
3. LET'S PUT OUR LOVE IN MOTION 2:33 -B. Morrison -  
J. MacRae - L. Rogers- (ASCAP)
4. TOO SAD FOR LAUGHIN' 3:07 -B. Morrison -  
J. Zerface - B. Zerface- (BMI)/(ASCAP)
5. I HATE THE WAY I LOVE IT (with  
Johnny Rodriguez) 3:19  
-A. Aldridge- (BMI)

**DEMONSTRATION**  
**NOT FOR SALE**

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.



**CHARLY McCLAIN**  
**WOMEN GET LONELY**

JE 36408  
STEREO

**SIDE 2**  
BL 36408  
© 1980 CBS Inc.

1. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE 2:37  
-J. MacRae - B. Morrison- (ASCAP)
2. I DON'T HAVE TO DREAM ANYMORE 3:09  
-B. Morrison - J. MacRae- (ASCAP)
3. MEN 2:27 -R. Scaife - J. Hayes- (BMI)
4. SLEEPIN' WITH A DRIFTER 3:11  
-J. Hayes- (BMI)
5. ALL BY MYSELF AGAIN 3:12  
-B. McDill- (BMI)

**DEMONSTRATION**  
**NOT FOR SALE**

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

STEREO  
33 $\frac{1}{3}$  RPM



**WORLD LEADERS IN RECORDED SOUND  
20 GREAT MOVIE THEMES**

**STEREO  
SIDE A**

**RSSD-963/2**  
(RSSD-963-A)

1. THEME FROM "ZORBA THE GREEK"-Enoch Light-(M. Theodorakis) Miller Music Corp. (ASCAP) 2:28
2. TENDER IS THE NIGHT (From "Tender is the Night")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:55
3. THE SHADOW OF YOUR SMILE (Love Theme From "The Sandpiper")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:36
4. PHOENIX LOVE THEME (From "Flight of the Phoenix")-Bobby Byrne-(A. Wilder-G. Paoli) Ludlow Music, Inc. (BMI) 2:53
5. CALL ME IRRESPONSIBLE (From "Papa's Delicate Condition")-Enoch Light-(S. Cahn-J. Van Heusen) Paramount Music Corp. (ASCAP) 3:12

RE-PRODUCED FOR TWO-FER'S

BY DON THORN

©1973, ABC Records, Inc.

STEREO  
33 $\frac{1}{3}$  RPM



**WORLD LEADERS IN RECORDED SOUND  
20 GREAT MOVIE THEMES**

**STEREO  
SIDE D**  
ENOCH LIGHT

**RSSD-963/2**  
(RSSD-963-D)

1. I COULD HAVE DANCED ALL NIGHT (From "My Fair Lady") (F. Loewe-A.J. Lerner) Chappell & Co., Inc. (ASCAP) 2:36
2. THE SOUND OF MUSIC (From "The Sound of Music") (R. Rodgers-O. Hammerstein II) Williamson Music, Inc. (ASCAP) 3:18
3. LA DOLCE VITA (D. Verdi-N. Rota) Robbins Music (ASCAP) 2:48
4. THE DAYS OF WINE AND ROSES (From "The Days of Wine and Roses") (H. Mancini-J. Mercer) Warner Bros. Music (ASCAP) 3:10
5. THEME FROM "KING OF KINGS" (Miklos Rozsa) Robbins Music Corp. 3:00

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BY DON THORN

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STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO  
SIDE B

RSSD-963/2  
(RSSD-963-B)

1. A HARD DAY'S NIGHT (From "A Hard Day's Night")-Enoch Light-(J. Lennon-F. McCartney) Unart Music Corp./Maclen Music Inc. (BMI) 2:44
2. MOON RIVER (From "Breakfast At Tiffany's")-Enoch Light-(J. Mercer-H. Mancini) Famous Music Corp. (ASCAP) 2:51
3. TONIGHT (From "West Side Story")-Enoch Light-(S. Sondheim-L. Bernstein) G. Schirmer, Inc. (ASCAP) 2:42
4. CHIM CHIM CHAREE (From "Mary Poppins")-Enoch Light-(R.M. Sherman-R.B. Sherman) Wonderland Music Co., Inc. (BMI) 1:53
5. LARA'S THEME (From "Dr. Zhivago")-Bobby Byrne-(M. Jarre) Robbins Music Corp. (ASCAP) 2:53

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BY DON THORN

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STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO  
SIDE C  
ENOCH LIGHT

RSSD-963/2  
(RSSD-963-C)

1. SENTIMENTAL JOURNEY (From "Ensign Pulver") (B. Green-L. Brown-B. Homer) Morley Music co., Inc. (ASCAP) 2:59
2. DEAR HEART (From "Dear Heart") (J. Livingston-R. Evans-H. Mancini) Northridge Music, Inc./Warner Bros. Music (ASCAP) 3:15
3. MORE (From "Mondo Cane") (N. Oliviero-R. Ortolani-M. Gioriolini-N. Newell) Edward B. Marks Music Corp. (BMI) 2:46
4. NEVER ON SUNDAY (From "Never On Sunday") (Manos Hadjidakis) Unart Music Corp. (BMI) 3:39
5. EXODUS (From "Exodus") (Ernest Gold) Chappell & Co., Inc. (ASCAP) 3:52

RE-PRODUCED FOR TWO-FER'S  
BY DON THORN

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**STANDARDS, VOL. 1**  
**KEITH JARRETT**

**1-23793**

**SIDE 1**

- 1. MEANING OF THE BLUES** 9:22  
(Bobby Troup/Leah Worth) Northern Music ASCAP
- 2. ALL THE THINGS YOU ARE** 7:45  
(Jerome Kern/Oscar Hammerstein) T.B. Harms Co. ASCAP
- 3. IT NEVER ENTERED MY MIND** 6:42  
(Richard Rodgers/Lorenz Hart) Chappell & Co. Inc. ASCAP

**Produced by Manfred Eicher**  
**AN ECM PRODUCTION**  
**ECM 1255**

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**STANDARDS, VOL. 1**  
**KEITH JARRETT**

**1-23793**

**SIDE 2**

**1. THE MASQUERADE IS OVER 5:57**

(Allie Wrubel/Herbert Magidson)

Allison's Music Co./Magidson Music Co./Chappell & Co. Inc. ASCAP

**2. GOD BLESS THE CHILD 15:30**

(Arthur Herzog/Billie Holliday) E.B. Marks Music Corp. BMI

**Produced by Manfred Eicher**  
**AN ECM PRODUCTION**  
**ECM 1255**

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**FRANZ SCHUBERT**

**(1797 - 1828)**

**GEMA**

76976 A

**33 STEREO**

**LC 0149**

**1**

**76 976**

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**DER HIRT AUF DEM FELSEN, D. 965**

(with Guy Deplus, Clarinet)  
(11:35) P. D.

**AUF DEM STROM, D. 943**

(with Julia Studebaker, Horn)  
(10:28) P. D.

**ELLY AMELING, Soprano**  
**IRWIN GAGE, Piano / Klavier**

**FRANZ SCHUBERT**  
(1797 - 1828)

**FOUR SONGS ON ITALIAN TEXTS, D. 688**

No. 2: Guarda, che bianca luna (3:12)

No. 4: Mio ben ricordati (2:15)

**GEMA**

76 976 B

**33 STEREO**

**LC 0149**

**2**

**76 976**

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No. 1: Non t'accostar all'urna (2:57)

No. 3: Da quel sembiante appresi (1:25)

**GOTT IM FRÜHLING, D. 448 (2:06) P. D.**

**DIE SOMMERNACHT, D. 289b (2:50) P. D.**

**HERBST, D. 945 (2:52) P. D.**

**DER WINTERABEND, D. 938**  
(7:46) P. D.

**ELLY AMELING, Soprano**  
**IRWIN GAGE, Piano / Klavier**

VERMIETUNG, AUFFÜHRUNG, SENDUNG, ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHN KEINE UNERLAUBTE VERVIELFÄLTIGUNG.



*Deutsche  
Grammophon*

IC 0173

1

D. P.

Made in West Germany



2531 124

STEREO  
33

Franz Schubert  
**Symphonie Nr. 8 h-moll D.759**  
**„Unvollendete“**

1. Satz: Allegro moderato  
2. Satz: Andante con moto

Wiener Philharmoniker  
Dirigent: Carlos Kleiber

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GmbH



*Deutsche  
Grammophon*

LC 0173

2

D. P.

Made in West Germany

2531 124

STEREO  
33

Franz Schubert  
**Symphonie Nr. 3 D-dur D. 200**

1. Satz: Adagio maestoso - Allegro con brio
2. Satz: Allegretto
3. Satz: Menuetto. Vivace
4. Satz: Presto vivace

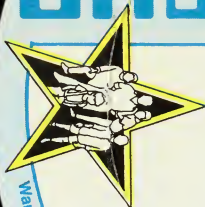
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Dirigent: Carlos Kleiber

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# JHUGGENAUT



SIDE 1  
J-022



Produced by Black Beard  
Exec. Producer:  
Clifford Rodway

**WIRE WAIST**  
(C. MALCOM)

**SCOTTY**

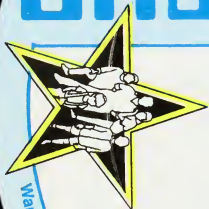
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# JHUGGENAUT



SIDE 2  
J-022

Produced by Black Beard  
Exec. Producer:  
Clifford Rodway

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MAFIA & FLUXY

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# AQUARIUS

LIMITED



Prod. & Arr. by  
J. Isaacs & B. Pitters  
Exec Prod.  
Herman Chinloy  
Time 4:00 mins

SIDE 1

1. HOLD ME SQUEEZE ME

(M. Brooks)

2. DANCE MIX

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# AQUARIUS

LIMITED



Prod. & Arr. by  
J. Isaacs & B. Pitters  
Exec Prod.  
Herman Chinloy  
Time 4:00 mins

## SIDE 2

1. HOLD ME  
(M. Brooks)
2. TOUCH ME AGAIN  
B. Pitters/J. Isaacs

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**SIISIDE A**  
**GIANT**  
**SINGLE**  
**Extended Play**  
**OPG 102**

**THE WAY OLD FRIENDS DO**

(Benny Anderson & Bjorn Ulvaeus)

(Artwork Music — ASCAP)

**CARLENE DAVIS**

(P) 1983-Orange Productions

**MADE IN JAMAICA**

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**SIDE ONE**  
**GIANT**  
**SINGLE**

**Extended Play**  
**OPG 101**

**IT MUST BE LOVE**

Bob McDill-Hall-Clement) (BMI)

**CARLENE DAVIS**

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# TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

1

SPRO-9798  
X100277

## THE UNTOUCHABLE ONE

(Tom Cochrane)

Time—4:30

Falling Sky-CAPAC

Recorded at Rockfield Studios, Wales

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM

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# TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

2

SPRO-9798

X100277

## THE UNTOUCHABLE ONE

(Tom Cochrane)

Time-4:30

Falling Sky-CAPAC

Recorded at Rockfield Studios, Wales

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM

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Omilio Sparks

**Side A:**

# COLOSSAL

ENTERTAINMENT

1. This is the life (main)
2. Clear (main)

This is the life

Omilio Sparks

**Side B:**

# COLOSSAL

ENTERTAINMENT

1. This is the life (clean)
2. Clear (clean)

This is the life



**BOHUSLAV MARTINU**  
**SEXTET FOR STRING ORCHESTRA**

- I. Lento Allegro Poco Moderato
- II. Andantino Allegro Scherzando
- III. Allegretto Poco Moderato

**ALPS-716-A**  
**STEREO**

**SIDE A**  
**33 1/3 rpm**

**PRAGUE QUARTET**  
Bretislav Movotny, Karel Pribyl  
Jaroslav Karlovsky, Zdenek Konicek  
Jaroslav Motlik - Viola  
Sasa Vectomov - Violoncello

**MARTINU**  
**PIANO QUINTET**  
I. Poco Allegro  
**PRAGUE QUARTET**  
Eva Bernathova - Piano

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MARTINU  
PIANO QUINTET

ALPS-716-B  
STEREO

SIDE B  
33 1/3 rpm

- II. Adagio
- III. Scherzo, Poco Allegro
- IV. Largo. Allegro. Largo, Vivace

PRAGUE QUARTET  
Eva Bernathova - Piano

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# angel

**1** **Jongen: Symphonie concertante**  
I. Allegro, molto moderato/II. Divertimento  
VIRGIL FOX (organ)  
PARIS OPERA ORCHESTRA,  
GEORGE PRÊTRE cond.

S-1-36984

STEREO

33-1/3

Recorded in France

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# angel

## 2

Jongen: Symphonie concertante  
III. Lento misterioso/IV. Toccata

VIRGIL FOX (organ)

PARIS OPERA ORCHESTRA,

GEORGES PRÊTRE cond.

S-2-36984

STEREO

33-1/3

Recorded in France

PROD. BY CAPITOL RECORDS, INC.

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# D12 world

side 1

GIT UP  
LOYALTY FEATURING OBIE TRICE  
I'LL BE DAMNED  
DUDE (SKIT)

# D12 world

side 2

MY BAND  
U R THE ONE  
6 IN THE  
MORNING  
HOW COME

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# D-12 world

side 3

LEAVE DAT BOY ALONE  
GET MY GUN  
BIZARRE (SKIT)

\*\*\*\*\*

STEVE'S COFFEE HOUSE (SKIT)  
D-12 WORLD

# D12 world

side 4

40 OZ.

COMMERCIAL BREAK  
AMERICAN PSYCHO II  
FEATURING B-REAL

BUGZ 97 (SKIT)  
GOOD DIE YOUNG  
KEEP TALKIN (BONUS TRACK)



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# Capitol<sup>®</sup>

## "The New Spirit Of Capitol"

Various

1. Little Girl ASCAP 3:20  
Steve Miller Band (Steve Miller)

SNP-6  
(SNP1-6)

Stereo

Side 1

2. Jamie BMI 2:40  
Hedge & Donna (Hedge Capers)

3. Games People Play BMI 3:33  
Joe South (Joe South)

4. Silver Threads And Golden Needles BMI 2:19  
Linda Ronstadt (J. Rhodes-D. Reynolds)

5. July, You're A Woman BMI 3:12  
John Stewart (John Stewart)

6. A Little Girl Lost ASCAP 3:24  
David Axelrod (David A. Axelrod)

7. Boy Soldier BMI 4:18  
Edgar Broughton Band  
(R & S Broughton-A. Grant)

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# Capitol®

## "The New Spirit Of Capitol" Various

SNP-6  
(SNP2-6)

Stereo

Side 2

1. Please Don't Worry BMI 4:16  
Grand Funk Railroad (Mark Farner)
2. It's Time The Sons (The Sons) BMI 3:55
3. Astronomy Domine ASCAP 4:10  
Pink Floyd (Barrett)
4. Broke An' Hungry BMI 3:10  
Guitar Jr. (E. Shuler & H. Wilson)
5. Innervenus Eyes ASCAP 2:44  
Bob Seger System (Bob Seger-Pep Perrin-Don Honaker)
6. Red Cross Store BMI 4:48  
Mississippi Fred McDowell  
(Fred McDowell)

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POLOVETSIAN DANCES  
ROUSING RUSSIAN SPECTACULARS

SIDE

1

QUINTO ESSENCE

BORODIN  
MUSIC FROM "PRINCE IGOR"

PMC 7067-A  
STEREO

1. OVERTURE (9:56)
2. MARCH OF THE POLOVETZI (4:50)
3. POLOVETSIAN DANCES (14:15)

LOVRO VON MATAČIČ

Conducting  
THE PHILHARMONIA ORCHESTRA  
(Recorded in England)

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POLOVETSIAN DANCES  
ROUSING RUSSIAN SPECTACULARS

SIDE

2

QUINT•ESSENCE

PMC 7067-B  
STEREO

1. MUSSORGSKY  
A NIGHT ON BALD MOUNTAIN (10:59)
2. RIMSKY-KORSAKOFF  
RUSSIAN EASTER OVERTURE (15:19)

LOVRO VON MATAČIĆ

Conducting

THE PHILHARMONIA ORCHESTRA

(Recorded in England)

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TWX 510-671-4580

12" 33 1/3 RPM

DATE \_\_\_\_\_

ACC'T \_\_\_\_\_

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ARTIST THE BRAND NEW HEAVIES

MTX. NO. ST-DV-949296

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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



STEREO  
33 1/3 RPM

PR 8721  
A SIDE

## **MOBSTABILITY**

*(The Album - Clean Version)*

1. Intro
2. Crook County (Bone Crusher Mix featuring Newsense)
3. Mob Up
4. Front Porch (Featuring Danny Boy)
5. In Your World (Featuring Christopher Williams)

Produced by The Legendary Traxster for The Legendary Traxster, Inc.

Executive Producer: Leroy Burton

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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



STEREO  
33 1/3 RPM

PR 8721  
B SIDE

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Legit Ballers 5:18
2. Mobstability 5:06
3. Party Hoes 4:35

Produced by The Legendary Traxster for The Legendary Traxster, Inc.

Executive Producer: Leroy Burton

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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



**STEREO  
33 1/3 RPM**

**PR 8721  
C SIDE**

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Warm Embrace 6:18
2. Smoke Wit You 4:26
3. Loyalty (Featuring Shock The World) 4:18

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Executive Producer: Leroy Burton  
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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



STEREO  
33 1/3 RPM

PR 8721  
D SIDE

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Motive 4 Murder 6:11
2. Dreams 5:12
3. Rock Y'all Spot 5:28

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# SAUCE

SIDE A:



KOCH  
records



RED GIANT

## “\$ 1000 DOLLAR FIT”

1. CLEAN    2. DIRTY    3. INSTRUMENTAL

WRITTEN BY- E. ANDREWS, TERRANCE A. HARRIS, L. FLEMING

PRODUCED BY -LORENZO “MO BEATS” FLEMING FOR LUCKY 12/ RED GIANT RECORDS

PUBLISHED BY- MOST CREATIVE IMPACT MUSIC (BMI)

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# SAUCE

**SIDE B:**



**KOCH**  
records



**RED • JIANT**

## “POP & ROLL”

- |                 |                         |
|-----------------|-------------------------|
| <b>1. CLEAN</b> | <b>2. SQUEAKY CLEAN</b> |
| <b>3. DIRTY</b> | <b>4. INSTRUMENTAL</b>  |

WRITTEN BY- E. ANDREWS, TERRANCE A. HARRIS, L. FLEMING

PRODUCED BY -LORENZO “MO BEATS” FLEMING FOR LUCKY 12/ RED JIANT RECORDS

PUBLISHED BY- MOST CREATIVE IMPACT MUSIC (BMI)

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# FIEND

*presents*

**Go Hard  
or  
Go Home**



**SIDE 1**

- 1. Baller 4 Real (street)**
- 2. Baller 4 Real (radio)**
- 3. Baller 4 Real (instrumental)**

*Produced by Fiend*

*For Crack Alley Music/Fiend ent./BMI*

*For Booking or*

*More Info Street Customs Management*

*Mousa Hamdan (504)234-1809*

*(504)243-1422*

*fiendentertainment@hotmail.com*

# FIEND

*presents*

**Go Hard  
Go Home**



**SIDE 2**

- 1. Already (street)**
- 2. Already (radio)**
- 3. Already (instrumental)**
- 4. Get Bucked (street)**

*produced by*

**Fiend For Crack Alley Music/Fiend Ent./BMI**

**Get Bucked produced by**

**Odell for dellsong music/medicine men/BMI**

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**(504)243-1422**



Army ROTC

# OUTLOOK

90-second Programs  
with David Lampel

SIDE ONE

FOR BROADCAST:  
AUGUST 24 - SEPTEMBER 6, 1981

1. Magic Johnson
2. Trudie Edwards
3. Quincy Jones
4. Prof. Everton Barrett
5. Nikki Giovanni
6. Alex Haley
7. Earl Monroe (rap)

8. Ralph McDonald
9. Eartha Kitt
10. Sugar Ray Leonard
11. Minority Journalists
12. Sherman Hemsley
13. Delores Lowe Friedman
14. George Rogers

Series 20

Produced by Narwood Productions, Inc., 40 East 49 St., NYC 10017



Army ROTC

# OUTLOOK

90-second Programs  
with David Lampel

SIDE TWO

FOR BROADCAST:  
SEPTEMBER 7 - 20, 1981

1. Skyy
2. Dr. Gregory Simms
3. Mary Jaynes Paterson
4. Carl Joseph (rap)
5. Land Grant Colleges
6. Susan Taylor
7. Lou Gossett, Jr.

8. Preston Pearson
9. Prince
10. Simon Gordine
11. Julius Erving
12. Traditional Colleges
13. Mean Joe Green (rap)
14. Franklin Thomas

Series 20

Produced by Narwood Productions, Inc., 40 East 49 St., NYC 10017

# MALTBY SWINGS FOR DANCERS

**RICHARD MALTBY  
AND HIS ORCHESTRA**

ROULETTE  
DYNAMIC HIGH FIDELITY



PHOTO: BOB BERRY

R 25129

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# MALTBY SWINGS FOR DANCERS

**RICHARD MALTBY  
AND HIS ORCHESTRA**

ROULETTE  
DYNAMIC HIGH FIDELITY



AVAILABLE IN DYNAMIC STEREO

# MALTBY SWINGS FOR DANCERS

## RICHARD MALTBY AND HIS ORCHESTRA

## SIDE A:

IN THE STILL OF THE NIGHT (From the film "Rosalie") • WALKIE TALKIE •  
HONEYSUCKLE ROSE • SPOOKS • IN A LITTLE SPANISH TOWN • COOL CITY

## SIDE B:

PEANUT VENDOR • LOVER (From the film "Love Me Tonight") • MOANIN' • AUTUMN  
LEAVES • I GOT PLENTY O' NUTTIN' (From the musical "Porgy And Bess") • MIDNIGHT MOOD



Richard Maltby has always been an explorer, a musical adventurer, who has never stopped searching for new innovations, new horizons in music and sound. It was this way through the many years that he was one of the most sought after arrangers, and it has remained this way ever since he formed his own dance band in 1955. The success of the Maltby band has been its inventiveness, its conformity to the basic elements of a swingin', rhythmic, melodic flavor and powerful dance beat, but its non-conformity of style and adherence to accepted big band techniques. *Maltby Swings For Dancers* is a superb, new dance collection that lays bare the inner workings of the Maltby band. In this album of seven well remembered standards and five originals, Richard Maltby records for the first time the

sound of contrapuntal writing for the trumpet section, instead of the usual overworked block writing that is used in dance band arrangements. The result as heard on IN A LITTLE SPANISH TOWN, PEANUT VENDOR, I GOT PLENTY O' NUTTIN' and HONEYSUCKLE ROSE is a trumpet section that all seems to be moving separately. Maltby's own description of this contrapuntal sound is that "It's almost like Bach inventions." The trumpet section includes four trumpets, two flugel horns and a bass trumpet played by Frank Rehak. The rest of Maltby's aggregation includes five saxes led by alto sax, Joe Lenza, and alto soloist Jerry Di Angelis, two trombones, bass, drums, guitar and percussion. In pointing out the band's make-up, another interesting and different facet of Maltby's set-up

comes to light. The band uses no piano. Instead, an amplified guitar comes into play and piano solo parts are substituted by other instruments in the band. Casting aside all inside analysis of the Richard Maltby Orchestra, the dancer (and listener too) is concerned with that final, overall sound, that beat, that strong melody line to rely on. The answer is all here. Whether the band is offering their theme, MIDNIGHT MOOD, or COOL CITY, composed and arranged by Bill Potts, or a standard like IN THE STILL OF THE NIGHT, the dancer out on the floor counts first, last and always. Maltby is an explorer who long ago discovered the music formula dancers love. In this set, the band again applies this formula and it is very much in evidence throughout every moment as "Maltby Swings For Dancers."

By utilizing the highest standards of meticulous engineering and electronic techniques this recording has also been designed to play on any stereophonic equipment giving an equally true, living sound reproduction. Stereophonic Equipment Will Not Cause This Dynamic High Fidelity Recording To Ever Become Outmoded!



# Scorpion

featuring *Who's That Girl* and *Let Me Blow Ya Mind* with *Gwen Stefani*

PRODUCTION BY HIP HOP'S FINEST:

**DR. DRE, SHOK, TEFLON, THE MARLEYS, STEVIE J., SWIZZ BEATZ AND MORE**

ALSO FEATURING: RUFF RYDER ARTISTS:

**DMX, DRAG-ON, THE LOX and DA BRAT, TRINA & TEENA MARIE**



RAY WHEELER  
MANAGEMENT  
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# Andy Narell

## Hidden Treasure

EVERY ONCE IN A WHILE A MUSICIAN HITS THE SCENE WITH SUCH FLAIR AND VIRTUOSITY THAT EVERYONE STOPS AND LISTENS IN AMAZEMENT...

LADIES AND GENTLEMEN MEET ANDY NARELL:  
STEEL DRUMMER EXTRAORDINAIRE!

ANDY NARELL'S STARTLING NEW LP HIDDEN TREASURE (IC 1053) EXPLORES THE BREATH-TAKING SCOPE OF THE STEEL DRUM, PLAYING ONE OF THE RICHEST AND MOST EVOCATIVE INSTRUMENTS IN THE WORLD. ANDY'S VIVID MUSICAL PORTRAITS RANGE FROM AN IMPRESSIONISTIC, SHROUDED FULL MOON TO THE FESTIVE AIRS OF A CARIBBEAN STREET FAIR.

SIDE ONE  
**YOHIMBE**  
(Andy Narell)  
**SEVEN STEPS TO HEAVEN**  
(Victor Feldman/Miles Davis)

(3:53)

(2:46)

(5:18)

SIDE TWO  
**FULL MOON**  
(Andy Narell)

ANDY NARELL—steel drums, piano, timbales, percussion, vocals  
KENNETH NASH—congas, bongos, timbales, percussion, vocals  
STEVE ERQUIAGA—guitar  
RICH GIRARD—electric and acoustic bass

also:

Glenn Cronkhite—drums, percussion on "Full Moon" and "Yohimbe"  
Jeff Narell—timbales, percussion on "Full Moon" and "Yohimbe"  
Jenny Holland—vocals on "Seven Steps To Heaven" and "Yohimbe"  
Debbie Poryes—vocals on "Yohimbe"  
Steven Miller—vocals on "Yohimbe"

– Goodphone

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*An Enchanted Evening...*

With **THE JAMAICA  
CONSTABULARY FORCE BAND**

CONDUCTOR: CECIL L. WARREN, M.B.E. DIRECTOR OF MUSIC, J.C.F.



DY 3359 STEREO

# An Enchanted Evening...

MADE IN JAMAICA BY  
DYNAMIC SOUNDS  
RECORDING CO. LTD.

Port Royal in its long history has been host to the likes of Captain Henry Morgan and his Buccaneers, and that most famous of all British Seamen, Admiral Lord Nelson. In more recent times it became the cradle of the Jamaica Constabulary Force Band.

It was at Fort Charles, Port Royal in March, 1958 that the Band gave its first performance, under the leadership of Supt. C.T. Beare. Since then the Band has given concerts there every fourth Sunday evening.

The Band travels regularly throughout Jamaica performing both at official and private functions, and has delighted hundreds of thousands of Jamaicans and visitors. Special emphasis is placed on free performances in public places, and the Band has made an invaluable contribution to the police public relations programme.

All members of the Band are trained policemen, and are occasionally called upon to put away their musical instruments and perform regular duties with their colleagues in other Branches of the Force.

The tunes in this the Band's first album, have been carefully selected for your listening pleasure, and may you truly enjoy them.

## SIDE ONE

The Standard of St. George

Ball Ha'

If I were a rich man

Some Enchanted Evening

Begin the Beguine

The Two Imps (Xylophone Duet)

Ciribiribi

Hawaii Five O

Explorer

Alford

Richard Rodgers

Jerry Bock

Richard Rodgers

Cole Porter

Alford

P. Bucalossi

Arr. A.B. Cardoza

Arr. H.G. Buckley

## SIDE TWO

Tribute to Louis Armstrong Arr. John Edmondson

The Thin Red Line

Maria Elena

Coleman Stomp

Hawaiian Wedding Song

Jamaican Mentos

J.C.F. March

Jamaica Anthem

Alford

Arr. H.G. Buckley

James E. Handlon

Charles E. King

Traditional

ALBUM DESIGN: Moo Young/Butler Assoc. Ltd.

PHOTOGRAPHY: Aston Chin

A DYNAMIC SOUNDS PRODUCTION

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DY 3359 STEREO





the musical heritage society inc.

STEREO



1376

VINCENT LÜBECK

COMPLETE  
ORGAN  
WORKS

.

MICHEL CHAPUIS  
*at the Klapmeyer Organ  
of the St. Nicolas Church,  
Altenbruch, Lower Saxony*

## VINCENT LUBECK

(1656-1740)

## Complete Organ Works

## Side 1:

- Prelude and Fugue in G Minor (No. 4)
- Prelude and Fugue in C Minor (No. 5)
- Prelude and Fugue in E Major (No. 2)
- Prelude and Fugue in C Major (No. 6)

## Side 2:

- Prelude and Fugue in F Major (No. 3)
- Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7)
- Prelude and Fugue in D Minor (No. 1)

## MICHEL CHAPUIS

at the Klappmeyer Organ of the St. Nicolas Church, Allenbrach, Lower Saxony

It was near the close of the 17th century that the North German organ school attained its apogee with Butstede. However two of his contemporaries merit recognition: his genial student Nikolaus Bruhns who died quite young, and Vincent Lubeck who lived a quite respectable number of years.

Lubeck was born in Padingbüttel, near Dorum, in the Duchy of Bremen, in 1656 (1654 according to some sources). His father, who bore the same Christian name, piled his trade as organist in various North German towns, and it is not known if his origins were in the town whose name he bore. In any case, his son spent the better part of his youth in Flensburg. The first concrete biographical data concerning our composer is his nomination in 1675 to the post of organist at the Church of Saints Gons and Damian in Stade, near Hamburg. At this disposal was an admirable instrument, completed in 1679 by Arp Schnüger (45 stops, three keyboards and pedal), still preserved today.

He acquired a great reputation not only as a performer and composer, but as a teacher and specialist in problems of organology. In 1702, at the height of his career, he was transferred to the St. Nicholas Church, the first church of Hamburg, where he encountered Arp Schnüger's great organ.

Lubeck proved worthy of this masterpiece, as Matheson, writing in 1721, pointed out: "That extraordinary organ . . . possessed an organ with no less great. But to eulogize a man of such great repute the name Vincent Lubeck alone should suffice, and thus end all panegyric." Lubeck maintained his post until his death, Feb. 9, 1740, but was assisted from 1715 on by his youngest son Vincent (1684-1755). Very few of Lubeck's works have survived, so that the present recording includes all of his known organ works. Without doubt, many works must have been lost, for that an octogenarian organist of such high repute would have written so little for his instrument is highly improbable.

It is difficult to define a chronology for the seven complete works recorded here. Hermann Keller, whose modern edition served as the basis for this recording, established his chronology on the basis of form. The North German toccata with its many fugue passages having evolved steadily toward the Baroque style and fugue used by Bach. This reasoning is not corroborated by the relative merit of the two works, since the most significant of all, that in G minor (No. 4) consists of no fewer than three fugal sections; the E major and C major works (Nos. 2 & 6) have two, and the three other preludes and fugues have single fugal sections.

The preludes and fugues were probably intended for Saturday Vespers which in Hanseatic cities of that time took on the character of spiritual concerts. These works reveal Lubeck as a virtuoso of the highest order, supreme master of his instrument. His pedal passages suffer from comparison with those of Bruhns or Butstede, while his musical invention is always interesting, and sometimes absolutely genial. Themes are solidly

drawn, rhythms uncessantly lively and varied, the close-knit yet simple polyphony is unobtrusively by occasionally complex solutions, while the harmony, at times limpid and diatonic, at times audacious, is always full and striking. Finally, Lubeck reveals himself as an architect of great imagination, allying breadth and grandeur with harmony and proportion.

The Prelude and Fugue No. 1 in D Minor is presented as a great typic of three equal panels, two toccatas framing a central fugue. The first toccata alternates manuals and pedal, first in broad patterns until the two extensive pedal solos, then in a more limited manner. The constant presence of the initial motive assures the unity of the whole. The subject of the four-voice fugue is built on repeated eighth-notes such as those often used by Butstede, and includes a descending leap of a diminished seventh. The pedal participates actively in polyphonic texture. The fugue ends with a homophonic passage and the return of the 16th-note of the toccata marks the beginning of the third panel with lively rhythmic contrast. The two slow, solemn final measures establish the major mode.

The Prelude and Fugue No. 2 in E Major is the best known and more significant of Lubeck's work, with the exception of No. 4. The initial toccata is striking for its brilliant opening. The 16th-note theme descends from treble to bass, adjoining an important pedal solo. The first fugue, for four voices, is followed by a brief interlude for manuals alone, a three-voice fugue in 3/4 time, and a 16th-note. More developed than the first, the second fugue, also in four voices, transforms its subject into a 16th-note in 3/4 time, while incorporating a 16th-note of which is present 'till the end, a grand concluding gesture of three slow and steady measures.

The Prelude and Fugue No. 3 in F Major differs from the others in its sources, its very simple style and restrained scope. Lubeck constructs a duplex of perfectly equal proportions. The two-part prelude, an antiphonal piece, introduces the toccata subject in the opening pedal passage. The four-voice fugue is built on a very lively and plastic subject with a great deal of agogic variety. The homophonic conclusion includes a lengthy 16th-note pedal passage.

The Prelude and Fugue No. 4 in G Minor is Lubeck's masterpiece, and most masterfully constructed. The subject of the subject matter of all the six Preludes and Fugues. The audacious and complex initial toccata begins with a grandiose and grave invocation. A striking unity of thought is conferred to the entire work by the inflection toward the sub-dominant minor of the first fugue, and by the identification of the subject of the first fugue subject. The final eight measures include a two-voice pedal part, as in the entire first fugue in five voices, a disposition often encountered in the music of Beethoven, but not of Butstede. The fugue ends on the dominant, where the second fugue begins. This four-voice fugue varies the subject of the first and includes a lively, streamlined countersubject. A brief and virtuosic toccata episode, ending with an archaic double leading-note cadence leads

to the final fugue in four parts, a rapid *allegro* in 3/4, on a rhythmically altered version of the initial subject.

The Prelude and Fugue No. 5 in C Minor is perhaps unfinished or has in some other way come to us incomplete. The prelude displays the typical traits of the 16th-note toccata, each section being punctuated by an energetic cadence with a descending octave leap. The ample conclusion ends with a grandly third, leaving the work suspended in G major, leading us to believe a following section must surely have been intended.

The Prelude and Fugue No. 6 in C Major corresponds almost exactly in its four-section formal design to that of No. 2. The opening toccata, with its simple diatonic harmonies, begins with a 16th-note pedal solo, followed by other, briefer solos. The second episode of the following four-voice fugue consists of a fugato in rapid 16th-notes played on the manuals exactly as in the E major work. But the subject and countersubject of the second fugue do not derive from those of the first, and instead of a ternary meter, Beck writes an *allegro* in duplo, *alla breve*.

The Choral-Fantasia on "Ich ruf zu dir Herr Jesu Christ," a grandiose fresco of 275 measures, one of the longest of the North German school, forms a worthy counterpart to the *Nachkomm der Heiden Heiland* of Bruhns. The virtuosic instrumental writing makes use of crossing hands, a technique much loved by the old Reimkeners. The nine periods of the hymn are paraphrased and elaborated little by little according to a plan, complex perhaps at first viewing, but of remarkable architectural logic. The composition's twelve sections can be regrouped in four paired panels, two by two. The first group (meas. 1-52) consists of four sections of strictly polyphonic and even fugue writing, successively paraphrasing the first two periods of the hymn. The second group (meas. 53-105) consists of two contrasting sections, rapid in 3/4 time on the third period of the hymn and a free episode with echo effects on the first two periods (94-105). This ends the first half of the immense display.

The second half, somewhat more developed, paraphrases the last five periods of the melody and includes two groups. The first (meas. 106-211) corresponds to the opening group and, like it, consists of four polyphonic and fugue sections based on the periods of the hymn. The second half of the composition, of two sections, one based on the last period of the hymn in a lively 3/4 *allegro*, the other freely concluding the work in the monumental style of the toccata.

But the work is not recommended solely by its beautiful architectural qualities; it touches us equally through its great wealth of musical invention, creating an authentic and religious sentiment in emotionally penetrating terms. This unique example of Lubeck's organ chorale style, however strong regret that we possess no others from the same pen.

HARRY HALBREICH

Translated from the French by James Rieb

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the musical heritage society inc.

1991 roadways, new york, n. y. 10023

Recorded by VALOIS

Library of Congress Catalog Card No. 72-75024

## Timings:

Side 1: 8:04 - 3:57 - 5:26 - 4:58 / 22:34

Side 2: 2:49 - 12:48 - 6:47 / 20:30



# BUBBLEGUM RAGS



A1. Dojo Be  
A2. Waltz Over  
A3. Smokescreen  
A4. Menachem's Singles

B1. Last Of Days  
B2. Alaska (Revisited)  
B3. Charms  
B4. Tractor Trailer

All Songs Written & Performed By Art Con  
Except  
Dojo Be Lyrics Written By Dicky Dahl  
Tractor Trailer Lyrics Written  
And Performed By Jont

Dojo Be And Charms Recorded By  
Roman Kuebler & Craig Bowen At  
Pablo Plasco's Reggae Sweetshop,  
Baltimore. All Tracks Mixed At  
Hudson Sound Lab By Jz Barrell

Mastered By Greg Vaughn  
At The Spot Mastering  
And Paul Gold At Salt Mastering.  
Cover Design By Rich Zerbo  
Produced By Artanker

ART CON Is Joe Florentino, Art Lavis, Jake Oas, Chris Seeds, Jon Warren, Artanker, And Michael Titter. The Social Registry/Dubblegum Reggae 2011. © 2011 Fresh Squezen Music (ASCAP)

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# Looking Back

## Looking Back

The Root Is On Fire - Rockmaster Scott 7:30 (119 bpm)  
Shackles - RJs Latest Arrival 5:58 (129 bpm)  
Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm)  
When I Hear Music - Debbie Deb 6:22 (130 bpm)  
Atomic Dog - George Clinton 7:36 (107 bpm)  
Jump Around - House Of Pain 6:03 (107 bpm)  
Le Freak - Chic 5:20 (120 bpm)  
You Dropped A Bomb On Me /  
Party Train - The Gap Band 8:05 (126 - 129 bpm)

01  
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# Looking Back



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STEREO

RARE BIRD records  
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# THE BEST OF THE HARPTONES

WHAT IS YOUR DECISION    SINCE I FELL FOR YOU    LIFE'S BUT A DREAM  
MY MEMORIES OF YOU    SUNDAY KIND OF LOVE    GIMMIE SOME  
and many other Hits...



**STEREO**

**RARE BIRD** records  
46-8008

# THE BEST OF THE **HARPTONES**

WHAT IS YOUR DECISION    SINCE I FELL FOR YOU    LIFE'S BUT A DREAM  
MY MEMORIES OF YOU    SUNDAY KIND OF LOVE    GIMMIE SOME  
and many other Hits...



LOCKY  
LUS3008 STEREO

# Frank Ponco & The Everglades

## THE FRANK PONCO SHOW



**LOCKY**  
records & more

VOLUME 8  
LUS 3008 STEREO

# Frank Yonco & The Everglades THE FRANK YONCO SHOW

**Featuring:** Brian Golby  
Frank Yonco The Medicine Bow  
The Everglades Brian Hatt  
Kit Connor Compere: Murray Kash

Welcome to the show! It is the purpose of this album to bring you some of the country sounds that you would hear should you attend one of FRANK YONCO's personal appearances. "The Frank Yonco Show" is modern country music at it's very best. From his recent best selling single,

"THE BALLAD OF FORTY DOLLARS" to brand new song like, "TO BE THE WIND", this album is great entertainment from start to finish. Listen especially to Frank's version of "EVERYBODY'S TALKIN'" from the film, "Midnight Cowboy".

With Frank, on this album, is his regular backing group, THE EVERGLADES and his female vocalist, KIT CONNOR. Also included in the show are three special guest stars named, BRIAN GOLBY, London's #1 new group THE MEDICINE BOW, and an up and coming new country star BRIAN HATT. Finally, our compere throughout the show is MURRAY KASH.

"The Frank Yonco Show" has been seen by thousands of country fans from London to Tokyo and now it comes right into your own home!

- Side 1  
1. White Silver Sands  
2. Ballad Of Forty Dollars  
3. Everglades' Fiddle  
4. Too Many Bridges  
5. Frank's Young Son Of A Gun  
6. All Night Man  
Side 2  
1. Travellin' Man  
2. To Be The Wind  
3. My Shoes Keep Walking Back To You  
4. Mama Tried  
5. Chokin' Kind  
6. Jackson  
7. White Silver Saps (closing)

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Frank Yonco  
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Frank Yonco  
The Medicine Bow

Frank Yonco  
Frank Yonco

Kit Connor  
Brian Golby  
Frank Yonco  
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LUS 3007  
The Frank Yonco Show  
Frank Yonco And The Everglades  
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Country Tonic From The Medicine Bow  
LUS 3009

**Musicians**  
Frank Yonco Vocals  
Kit Connor Vocals  
Ady Edelstone Guitar  
David Marks Drums  
Peter Jackson Bass  
Tom Parker Piano

Produced By: Gordon Smith,  
Recording Engineers: Brian Hatt &  
Roger Jeffery

Photographer: Arthur Waite  
Cover Photographed at the Westerner, Manchester  
Clothes provided by The Westerner.

Read Country Music People  
for the latest Country News.

This cassette record can be played on many cassette players. It is recommended that a cassette player with a built-in amplifier be used. If the cassette has been used in a cassette player, it should contain your name.

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# "BELIEVE ME"



INCLUDING 6 BONUS  
ROCK & ROLL SONGS

MAD CASS  
BIG NAME BUTTON  
NOT FOR LOVERS  
LEOTARDS  
LITTLE CRICKET  
SITTIN' WITH MY BABY

THE  
**ROYAL TEENS**

# "BELIEVE ME"



- A**
1. SHORT SHORTS - Frost Music - BMI ... 2.15
  2. ROYAL BLUE - Admission Music - BMI ... 2.05
  3. LITTLE TRIXIE - Admission Music - BMI ... 2.15
  4. WHY - Brunswick Pub. - BMI ... 2.10
  5. ALL RIGHT BABY - Brunswick Pub. - BMI ... 2.24
  6. PLANET ROCK - Brunswick Pub. - BMI ... 2.24
  7. WAS IT A DREAM - 1.55
  8. PRETTY GIRL - Pamco Music - BMI ... 2.05
  9. OPEN THE DOOR - Admission Music - BMI ... 2.15
- B**
1. BELIEVE ME - Marble Music - ASCAP ... 2.30
  2. HARVEY'S GOT A GIRL FRIEND - Admission Music - BMI ... 2.05
  3. DOTTIE ANN - Brunswick Music - BMI ... 2.25
  4. SHAM ROCK - Admission Music - BMI ... 2.40
  5. WOUNDED HEART - Admission Music - BMI ... 2.15
  6. HANGIN' AROUND - Admission Music - BMI ... 2.18
  7. MY MEMORIES OF YOU - Nu-way Music - BMI ... 2.10
  8. COOLATION - Salem Music - BMI ... 2.23
  9. MY KIND OF DREAM - Labell Music - Ascaph ... 2.21

1958 was a very good year for rock 'n' roll. Elvis was hot; The Dantlers cooled us off with *One Summer Night*; The Elegants beamed through our transistors with *Little Star*; Bobby Darin rocked our Saturday nights with *Spooky Spooky*; Jerry Butler and The Impressions kept us dancin' close with *For Your Precious Love*; "Let's Rock On," we shouted with the unforgettable Texan, Buddy Holly.

Rock was still young, fun, and dreams sometimes came true during this magical excursion through our musical youth. You could form your own street corner group, practice the harmonies of Dion and The Belmonts with your neighborhood pals, and play your Fender guitar at full treble while picking out lead parts from Chuck Berry and Dale Hawkins recordings.

Some of us were lucky and connected with a hit record...all you needed was some talent, drive and good timing.

The Royal Teens...what a great name. Why didn't I think of that instead of the "Star-Tones?" The Teens connected with one of the biggest novelty rock hits of all time. The song was *Short, Shorts* penned by the group. The Royal Teens hailed from New Jersey—members of the group in 1958 were Bob Gaudio, Tom Austin, Billy Randall, a fellow named Dalton, plus a chick who fronted with real short shorts on Dick Clark's ABC Beecutn Show on Saturday Night.

The Royal Teens were a talented self-contained rock 'n' roll band who hit the worldwide pop music charts in January, 1958 with *Short, Shorts*, and later that year scored again with a smooth ballad titled *Believe Me* when Joyella Vito was added as lead singer.

Included on this rare album is the original 1958 smash, *Short, Shorts*, which reached No. 3 on the Billboard national survey and stayed 16 weeks in the Hot 100 running.

Alan Freed, the King of rock 'n' roll disc jockeys, played *Short, Shorts* nightly throughout New York City. Dick Clark spun it every afternoon on "American Bandstand" and 1958 was the year of the best looking *Short, Shorts* in America.

This album includes never-before-released Royal Teen masters, such as *Royal Blue*, *Why, All Right Baby* and *Sham Rock* without words, all cut during 1958-59. *Believe Me*, the Royal Teens' second biggest hit (released late '58) broke out of the Italian community in San Francisco, and also became No. 1 in Italy.

Good time rock vocals and instrumentals from the late fifties are plentiful in this collection. The Royal Teens are no longer united but their music and style is now preserved on disc—just another happy slice from our 1958-59 musical past. We all grow up—and so did the Royal Teens. Bob Gaudio, piano player and writer, later joined the Four Seasons and in 1964 co-wrote many of the Seasons' finest recordings such as *Rag Doll* and *Down*. He also wrote and produced Frank Sinatra's Watertown album on Reprise in 1969. Al Kooper was another replacement in the Royal Teens; he went on to help form Blood, Sweat & Tears in the late '60s.

We all move in cycles through this world, but the dreams of youth never felt better than 1958 when you could form your own band and get lucky just like the kids from New Jersey with the really neat name—the Royal Teens.

I think I'll play it one more time ...

DEMAND SERIES 010 MANUFACTURED IN U.S.A. MONO

# THE ROYAL TEENS

# LEE ANDREWS

## AND THE HEARTS

*featuring their*

# BIGGEST HITS





## LEE ANDREWS & THE HEARTS GREATEST HITS

### SIDE A

1. **TEARDROPS** Time: 2:17  
(Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
2. **JUST SUPPOSE** Time: 2:21  
(Andrews) Andrea Music-SESAC
3. **THE CLOCK** Time: 2:28  
(Curry-Golder-Binnick-Davis) G & H Music-BMI
4. **BLUEBIRD OF HAPPINESS**  
(Davies-Heyman) T. B. Harms-ASCAP
5. **TRY THE IMPOSSIBLE** Time: 2:52  
(Curry-Golder) Spinnill & G & H Music-BMI
6. **BELLS OF ST. MARY**  
(Furber-Adams) Chappell & Co.-ASCAP

### SIDE B

1. **LONG LONELY NIGHTS** Time: 2:44  
(Uniman-Abbott-Andrews-Henderson) G & H Music-BMI
2. **LONELY ROOM** Time: 2:38  
(Andrews) Andrea Mus.-SESAC
3. **THE FAIREST** Time: 2:29  
(Lee Andrews) Kingsbury Music-BMI
4. **GLAD TO BE HERE** Time: 2:14  
(Calhoun-Henderson) G & H Music-BMI
5. **MAYBE YOU'LL BE THERE** Time: 2:39  
(Gallo-Bloom) Triangle Music-ASCAP
6. **THE WHITE CLIFFS OF DOVER** Time: 2:48  
(Kent-Burton) Shapiro-Bernstein-ASCAP

# LEE ANDREWS AND THE HEARTS

featuring their  
BIGGEST HITS

A little over twelve years ago, five high school boys wandered into the offices of a record company.

"We're singers and we'd like an audition," said one of the boys.

The people in the office smiled and chuckled to themselves. They played along with them and asked them to sing. And sing they did. The next day they signed a contract. Within a month they recorded their first song, "Maybe You'll Be There." Lee Andrews and the Hearts were on their way to a star-spangled career. The rest is rhythm and blues history.

The five boys went along singing and in 1957, after a few moderate successes, they hit on "Long Lonely Nights." This was the record that made them. Shortly after, they recorded two other smash hits, "Tear Drops" and "Tear The Impossible."

And so they went on their way, playing stage shows and night clubs across the country. After six grueling years on the road, the Hearts had had it. They were tired of the constant traveling and being away from their families. A relationship that had grown up out of childhood had vanished. The Hearts, though still the best of friends, broke up. Their fans were heart-broken.

The five boys just couldn't stay away too long, for two years later they got together again. They revised some of their old hits and were bigger than ever. Wherever they went they helped break attendance records. When the "Oldies But Goodies" craze swept the country, who do you think was on top? You guessed it! Lee Andrews and the Hearts.

We are presenting this album at this time, for the many fans of Lee Andrews and the Hearts (Roy Calhoun, Wendall Calhoun, Butch Curry and Larry Magid) who have asked for it.

Today, Lee Andrews and the Hearts travel with their own band and limit the majority of their appearances to colleges. They are probably the hottest attraction in colleges. Time and success have given them the polish and versatility that are given so few performers . . . and so we proudly present . . . LEE ANDREWS AND THE HEARTS.



COL 5028





THE FANTASTIC

# RIGHTEOUS BROTHERS

- You've Lost
- That Lovin' Feeling
- (I Love You)
- For Sentimental Reasons
- The White Cliffs Of Dover
- You'll Never Walk Alone
- Georgia On My Mind

- Unchained Melody
- Just Once In My Life
- See That Girl
- Ebb Tide
- Guess Who?
- Hung On You
- The Great Pretender



MGM  
RECORDSDiese Longplayplatte ist auch als  
Musikassette 3114 100 lieferbar.

# THE FANTASTIC 4 Righteous Brothers

## Side One

### You've Lost That Lovin' Feeling

(Mama Wal. Specter) 2:35

### The White Cliffs of Dover

(Barber 1941) 2:19

### Georgia On My Mind

(Coward/Rail. Bennett) 3:37

### (I Love You) For Sentimental Reasons

(Hammernstein/Berggren) 2:16

### You'll Never Walk Alone

(Hammernstein/Berggren) 2:16

### Just Once In My Life

(Barber/King/Walt) 3:35

## Side Two

### Unchained Melody

(Carter/Berni) 3:35

### See That Girl

(Mama Wal.) 2:32

### Ebb Tide

(Hammernst.) 2:48

### Guess Who?

(Barber) 2:31

### Hung On You

(Barber/King/Walters) 3:37

### The Great Pretender

(Hamm.) 3:23

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## Righteous Brothers

„That's righteous, brother!“ wurde Anfang der 60er das neugegründete Gesangsduo aus Kalifornien bei einem Konzert angelobt – und der Spruch „Lies ist das Wahre, Broder“ wurde zum Markennamen. Obwohl sie nicht verwandt sind, wurden Bill Medley mit seiner warmen Baritonstimme und Bobby Hatfield mit durchdringendem Tenor zur musikalischen Einheit. In der Gegend um Balboa, Kalifornien, wurden die beiden anfangs die Favoriten der Rhythm- und Blues-Fans, die „Little Latin Lupe Lu“ zum Renner der lokalen Sendestellen und dann in die Hot 100 der US-Charts ließen. Einmal an top positionen die ungleichen Brüder das: nach ein paar mittelmäßigen Singles gelang ihnen mit „You've Lost That Lovin' Feeling“ im Sommer '64 der erste Nr.-1-Hit. Nicht zuletzt dank Phil Spector, des ersten wahren Produzenten der Popmusik, der den Righteous Brothers ein Riesenarrangement besorgte und mit Pomp und Ekstase ihren Erfolg und seinen Sound aus dem Studio stampfte. Von da an war die Sache gelaufen: es erschienen „Just Once In My Life“, „Unchained Melody“ und bald der nächste Nr.-1-Hit, „(You're My) Soul And Inspiration“ wiederum alle aus Spector's Soundküche. Kein Popkünstler vorher erreichte eine solch eindrucksvolle Reihe von Single-Hits, Top-LPs und Stargastspielen wie die Righteous Brothers. Dann, Mitte der 60er, kamen die Beatles, überrollten Spector und drängten die aufgewulsteten Songs des Duos mit einer neuen Pop-Ästhetik in die zweite Reihe. Die 14 beiden Medley und Hatfield zusammen und trafen sich nach Solo-Trips Anfang der 70er wieder.

Unweit entfernt plüschte den Righteous Brothers das Verdienst, den „blue-eyed soul“ durchgesetzt zu haben. Ihr unmaßnahlicher, stete erkennbarer Sound setzte in der Mischung aus Jazz, Gospel, Rhythm & Blues, Rock 'n' Roll und Spiritual neue Maßstäbe für die Popmusik. Wörtlich genau das Geheimnis lag, ist schwer zu erklären – wie stets, wenn man beim Zuhören eine wohlige Gänsehaut über den Rücken bekommt. . . .

## Discographie Pop Power:

### The Fantastic 4

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THE

# HARPTONES

MURRAY HILL  
RECORDS & TAPES

001096

*On Sunday Afternoon*



THE GOLDNER RECORDINGS 1956 - 57



RAINBOW  
RECORDS  
PRESENT

# THE FIVE CROWNS



FEATURING THE ORIGINAL RAINBOW RECORDINGS OF

A STAR  
YOU'RE MY INSPIRATION  
WHY DON'T YOU BELIEVE ME  
YOU CAME TO ME

KEEP IT A SECRET  
WHO CAN BE TRUE  
ALONE AGAIN  
AGAIN

AND MANY OTHERS

**RAINBOW**  
L.P. 5030

# THE FIVE CROWNS THE R&B BOSS SESSIONS

The New York-based R&B vocal group of the early fifties known as the "Five Crowns" has acquired a mystique through the years which has far surpassed the meager record sales and radio play which initially greeted the group's recordings. Perhaps the ethereal, distinctive tenor of the 5 Crowns became more mysterious when it was inextricably linked with the scratchy red vinyl of their Rainbow 45's. Or it may be that the scarcity and increased value of the 5 Crowns' Rainbow and Old Town was efforts made the group seem to be so elusive it really was, yet another of 50's black vocal groups who started their career by singing on ghetto stoops and street corners and consciously imitating the classic performances by the Orioles, Five Keys, and Ravens. Since the group's 1950's records were sold on 78rpm to a mostly black urban audience, their 45's have always been very hard to find even at the inception of R&B record collecting with Slim Rose's Time Square Records in 1959. "You're My Inspiration," their first record for Rainbow and probably their biggest seller, was fortunately issued on 45 on the kind of red vinyl pressing which appeals to many collectors and seems to enhance the relative merit of the songs contained on such pressings.

In any case, it's sure that the five young friends from Harlem - Doc Green, Wilbur "Yonkie" Paul, James "Poppa" Clark, John "Sonny Boy" Clark, and Claude "Nicky" Clark (the last three were brothers!) - who comprised the 5 Crowns did not see themselves as particularly mysterious when they signed a Rainbow recording contract in July, 1952. *Cashbox*, magazine for July 19, 1952 mentions "You're My Inspiration" and Lover Patterson, the group's longtime manager who helped with many of their songs. One thousand copies of "A Star" ("You're My Inspiration" (Rainbow 178) were concurrently shipped to Kansas City and St. Louis, both unlikely markets for a recording by an unknown group from New York. The 5 Crowns were particularly pleased the 5 Keys' classic ballad "I Hadn't Anyone Till You" and the Orioles' equally vintage "Barfly," both of which were garnering much R&B airplay in the early summer of 1952. By October 4th, the 5 Crowns' initial platter (session no. N.Y.C. R&B chart, competing with the Crows' "I Played the Fool," Little Walter's "Juke" (#1 in Chicago), and the Checkers' King walking "Flirt" #1 on My Heart")

Eddie Heller's Rainbow label was making a full-scale onslaught into the R&B wars in 1952. Based at 787 Tenth Avenue in the heart of New York's 50's record row, Rainbow was able to get strong local airplay from Ralph Cropper on WOV and Dr. Jive on WURL, (these records never received any pop airplay whatever!) Although "You're My Inspiration" was still selling and had reached #8 in Philadelphia by December 13, 1952, the 5 Crowns' second disc "Who Can Be True"/"319 50 Bus" (Rainbow 184) was reviewed by *Cashbox* on November 22, 1952. By this time, the 5 Crowns were attracting a lot of attention with their unusual tenor blend. All of the voices were tenors, except for that of Dock Green, which was a baritone and could also handle bass. "Who Can Be True" never sold enough to be issued on a 45; the group's third record "Keep It a Secret"/"Why Don't You Believe Me" quickly followed in late December of 1952. Since the Orioles had just offered their first version of "You Belong to Me" with some success, it was natural that the 5 Crowns might try Stafford's big hit "Keep It a Secret" coupled with their version of Jonis James's pop smash, "Why Don't You Believe Me?" Christmas, 1952 was also marked by the Diamond "Bigger For Your Kisses" on Atlantic, Fats Domino's "How Long" on Imperial, and Jesse and Marvin's L.A. smash "Dream Girl" for Specialty, issued on red and black plastic. "Keep It a Secret" became an instant collector's item as it quickly vanished into obscurity.

Although the 5 Crowns' next Rainbow record "Aloha Aloha"/"I Don't Have to Hunt No More," issued as Rainbow #206 in late March, 1953 didn't sell either, the "You're My Inspiration" sales was getting stronger and stronger. The Crickets' group theme was #8 in N.Y.C. in March, "Be True" by the Vocalists #15 in Harlem, and a new Chicago "bird" group called the Flamingos had just bowed on Chicago with "If I Can't Have You." The 5 Crowns probably recorded "Again," "Good Luck Darling," "The Man From the Moon," and "At the Fair" for Rainbow during this period. These songs were distributed on unreleased demo many years later and, according to Dock Green, the group recorded only four sides initially for Rainbow before leaving the label after a dispute with Heller. (They returned for #202, #206, and #90, according to Green).

According to *Cashbox* for July 18, 1953, Old Town, a New York City label headed by Cosmat distributor salesman Hy Weiss (he pushed the 5 Crowns' Rainbow records to his uptown accounts), had signed and cut

the 5 Crowns, who "had good sides with Rainbow." "You Could Be My Love" backed with another version of "Good Luck Darling" was the first of the group's two Old Town releases in the late summer of 1953. (The second, "Lullabye of the Bells"/"Later Later Baby" was issued in February, 1954).

Since Nicky Clark had left the group to sing with the Harptones (there was always a very close association between the two groups; they grew up and sang in the same Harlem neighborhood), the 5 Crowns reformed in late 1955 to record "Do You Remember" and "Good Bless You" for Gee. Dock Green was always constant as baritone, and the group had previously done "You Came To Me" and "Oom Wee Baby" (#990, with Wilbur Paul on lead) for Rainbow's R&B subsidiary, Riviera Records, in February, 1955. The complicated history of this record included a later re-issue on Rainbow (#430), one pressing of which credited the group as the "Duvals." Although Lover Patterson managed a short lived group called the Duvals, the 5 Crowns don't remember recording under that name.

Although the pink Riviera pressings (the drawing on the label looks like the George Washington Bridge and may allude to Bill Miller's famed Riviera nightclub, which was located on the Jersey side of the Hudson in the mid-fifties) are sought-after collector's items, they did not sell either, and the 5 Crowns eventually turned into the "Popcorn Wine" group for Caravan and Transworld and then, simply the Crowns with their "Kiss and Make Up" regional hit for Doc Pomus's R&B label, James Clark, the original lead on the group's earliest Rainbow ballads, and Dock Green (with the addition of Esleary Hobbs, Charlie Thomas, and Ben E. King) were spotted at the Apollo Theatre by George Treawell who immediately made them the new Drifters (Treawell owned the name and could hire and fire at will). Clark and Green thus were part of the "There Goes My Baby" session, and with the historic addition of strings to R&B harmony, one era had ended and a new one was about to begin. The mysterious 5 Crowns had, in fact, transversed their mundane origins to be transformed into one of the top groups of the early sixties, the Drifters.

Donn Fielti and Marv Goldberg

THE FIVE CROWNS

- SIDE A**  
1. A STAR  
2. GOOD LUCK DARLING (UNR)  
3. YOU'RE MY INSPIRATION  
4. 1950 BUS  
5. WHO CAN BE TRUE  
6. OOM WEE BABY  
7. ALONE AGAIN
- SIDE B**  
1. WHY DON'T YOU BELIEVE ME  
2. AGAIN (UNR)  
3. MAN FROM THE MOON (UNR)  
4. YOU CAME TO ME  
5. I DON'T HAVE TO HUNT NO MORE  
6. KEEP IT A SECRET  
7. THE END OF THE FAIR (UNR)  
(UNR)-UNRELEASED

AN EDDIE HELLER REPRODUCTION  
A DONN FIELTI ENDEAVOR

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DOCK GREEN & TOMMY EVANS  
OF THE DRIFTERS IN 1964

THANKS TO BOB LEVINSON  
FOR MAKING THIS ALBUM POSSIBLE

**rainbow**  
records

# The Excellents

"Go Bob Bob Bobbin' Along"



Featuring Their Big Hit  
"Coney Island Baby"  
Plus Many Previously Unreleased Sides  
"Gloria" — "Geraldine" — "She's Not Coming Home"



# The Excellents

## "Go Bob Bob Bobbin' Along"

### SIDE A

- 1 - You Baby You (2:20)  
(Patterson-Vastale) - Patricia Music BMI
- 2 - Red Red Robin (2:19)  
(Harry Woods) Bourne Inc. Ascap
- 3 - Love No One But You - A Cappella (2:21)  
(Clowney - Winley - Jesters) Ninny Music BMI
- 4 - Geraldine (1:23)  
(Excellents) *Previously Unreleased*
- 5 - Lorraine (2:57)  
(Excellents) *Previously Unreleased*
- 6 - Gloria (2:09)  
(Navaro) Ben-Eli Music BMI *Previously Unreleased*
- 7 - Sunday Kind Of Love (2:00)  
(Leonard - Bell-Rhodes - Prima) MCA Music Ascap

### SIDE B

- 1 - Coney Island Baby (2:08)  
(V. Catalano - P. Alonzo) Original Music BMI
- 2 - Love No One But You (1:58)  
(Clowney-Winley-Jesters) Ninny Music BMI
- 3 - White Cliffs of Dover (1:38)  
(Burton, Kent) Shapiro-Bernstein Ascap
- 4 - Biggest Mistake (2:44)  
(Excellents) Alt. Version of Crystal Ball LP #124 Release
- 5 - Red Red Robin A Capp. (2:05)  
(H. Woods) Bourne Inc. Ascap
- 6 - She's Not Coming Home (2:03)  
(The Excellents) *Previously Unreleased*
- 7 - Helene (2:24) *Previously Unreleased*  
(J. Kuse) Star Fall Music BMI - Orig. A Cappella Version

*Special Thanks To The Group For The Use Of Their Demos.  
Produced By: Bob Diskin and Ed Engel  
For On The Corner Records An Affiliate of Crystal Ball Records  
Thanks to Steve Dworkin For Mastering*

The Excellents were first formed in early 1960. The members consisted of John Kuse - lead and second tenor, George Kuse - first tenor, Phil Sanchez - falsetto, Joel Feldman - baritone, Denis Kestenbaum - lead, baritone and second tenor and Chuck Epstein - bass. They came from the Bronx and all members attended Christopher Columbus High School except for Chuck Epstein who attended DeWitt Clinton.

In June 1961 the Excellents recorded "Red Red Robin" and "Love No One But You" for the Sinclair Record Company headed by Don Ames - president, Vinny Catalano - A&R and Pete Alonzo - Catalano's assistant. These two sides were released on Marmad Records a division of Sinclair in late June 1961. Denis Kestenbaum sings lead on both sides. This record received no promotion and was played on radio only by Slim Rose on his Times Square radio show.

In January 1962 the Excellents were given a song written by Catalano and Alonzo to work out an arrangement. This song "Coney Island Baby" the group figured would be the flip side of their next release.

The Excellents had already planned on their own tempo treatment of the Clettones "You Baby You" to be the "A" side. The group recorded these two sides in February 1962 and they were released on Blast Records, a division of Sinclair, in April. The record company started promoting "Coney Island Baby" and it won Murray the K's Boss Record Of The Week contest. John Kuse sings lead on this side.

The Excellents started to make personal appearances when a contract dispute broke out between the group and the record company in June 1962. The group and Sinclair Record Corp. parted. Sinclair Record Corp. knowing they had a potential hit on their hands got a replacement group to go out in place of the original Excellents and do shows "tip synching" to the record. This group was from Brooklyn and had previously recorded for the Envy record label as the Ultimates. This substitute Excellents group did record for Blast Records "I Hear A Rhyme" b/w "Why Did You Laugh" as the Excellents. These two sides do not appear on this album because they were not recorded by the original group. The Ultimates consisted of Gary Allen, Carlos Miranda, Neil Bernstein, Donald Scheer and Dave Strum.

In 1963 the Excellents recorded some demos for Lou Cicchetti of Cousins Records fame. These previously unreleased sides "She's Not Coming Home" with John Kuse on lead and "Lorraine" with Phil Sanchez on lead are presented on this album. Also "Biggest Mistake Of My Life" with John Kuse on lead previously released on a Crystal Ball LP is also included.

In 1964 Bobby Miller owner of the Bobby and Old Timer labels released "Sunday Kind Of Love" and "Helene" as the Excellents on his labels. These two sides recorded in 1960, are demos he purchased from the original Excellents. Bobby added instruments to "Helene" but on this album you'll hear the original cecapella demo. Denis Kestenbaum sings lead on "Sunday Kind Of Love" and John Kuse does likewise on "Helene".

Other early cecapella demos recorded in 1960 - 61 are presented on this album. They are "Gloria" and "Geraldine" featuring John Kuse, "White Cliffs of Dover" featuring Chuck Epstein, "Red Red Robin" and "Love No One But You" featuring Denis Kestenbaum.

In 1967 "Coney Island Baby" was voted number 43 on WCBS-FM New York's Top 500 Records Of All Time contest. In 1989 it was voted number 69. This album represents all the recordings of the six men Excellents, from the Bronx, who became famous singing about a place in Brooklyn.

*By Robert "Brooklyn" Diskin*

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CHET BAKER • DIZZY GILLESPIE

CHICO HAMILTON • LYLE MURPHY

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# BE OUR Guest!

CHARLIE SHAVERS • WILLIE SMITH

BUDDY COLLETTE • HOWARD ROBERTS

CHARLIE VENTURA • CONTE CANDOLI

RENE TOUZET • LIONEL HAMPTON

JACK COSTANZO • "WILD" BILL DAVIS



GENE NORMAN PRESENTS

# "BE OUR GUEST"

HIGHLIGHTS FROM 12 GNP ALBUMS

GNP-20

## SIDE 1

**CHARLIE VENTURA** "DARK EYES," from "Charlie Ventura in Concert" **GNP 1**

*Featuring:* Jackie Cain, Roy Kral, Benny Green, Conte Candoli, Boots Mussilli, Kenny O'Brien, Ed Shaughnessy

**BUDDY DE FRANCO** "STAR SAPPHERE," from "Buddy De Franco Takes You to the Stars" **GNP 2**

*Featuring:* Herman McCoy's Swing Choir, Kenny Drew, Eugene Wright, Art Blakey, Sabu Martinez

**GERRY MULLIGAN** "HALF NELSON," from "Gerry Mulligan Quartet" **GNP 3**

*Featuring:* Chet Baker, Carson Smith, Larry Bunker

**DIZZY GILLESPIE** "MANTECA," from "Dizzy Gillespie and his Orchestra in Concert" **GNP 4**

*Featuring:* Chano Pozo, Willie Cook, James Moody, Cecil Payne and others

**LYLE MURPHY** "CALETA," from "Four Saxophones in Twelve Tones" **GNP 9**

*Featuring:* Chico Hamilton, Frank Morgan, Buddy Collette, Bob Gordon, Buddy Clark, Russ Cheever

**MAX ROACH — CLIFFORD BROWN** "SUNSET EYES," from "Max Roach and Clifford Brown in Concert" **GNP 18**

## SIDE 1

	Composer	Publisher	Time
<b>DARK EYES</b>	P.D.	P.D.	3:05
<b>STAR SAPPHERE</b>	(B. De Franco)	Skyview BMI	2:50
<b>HALF NELSON</b>	(M. Davis)	Savoy BMI	3:00
<b>MANTECA</b>	(Fuller-Gillespie-Gonzales)	Robbins ASCAP	3:55
<b>CALETA</b>	(L. Murphy)	Criterion ASCAP	2:50
<b>SUNSET EYES</b>	(T. Edwards)	Skyview BMI	5:00

## SIDE 2

**LIONEL HAMPTON** "KABA'S BLUES," from "Lionel Hampton with the Just Jazz All-Stars" **GNP 15**

*Featuring:* Charlie Shavers, Willie Smith, Corky Corcoran, Milt Buckner, Slam Stewart, Jackie Miles, Lee Young

**RENÉ TOUZET** "MAMBO GUAGUANCIO," from "René Touzet, his Piano, Conjunto and Orchestra with Voices" **GNP 14**

*Featuring:* The Cha Cha Cha and the Mambo

**CORKY HALE** "LONDON IN JULY," from "Corky Hale" **GNP 17**

*Featuring:* Buddy Collette, Larry Bunker, Howard Roberts, Red Mitchell, Chico Hamilton

**MARTY PAICH** "TENORS WEST," from "Marty Paich Octet" **GNP 10**

*Featuring:* Bob Cooper, Harry Klee, Joe Mondragon, Jack Costanzo, Conte Candoli, Jack Dulog, Bob Envelodsen, Art Mardigan

**BILLY DANIELS** "I LIVE FOR YOU," from "Billy Daniels at the Crescendo" **GNP 16**

*Featuring:* Benny Payne at the piano

**FRANK MORGAN** "BERNIE'S TUNE," from "Frank Morgan" **GNP 12**

*Featuring:* Conte Candoli, "Wild" Bill Davis, Wardell Gray, Machito's Rhythm Section

## SIDE 2

	Composer	Publisher	Time
<b>KABA'S BLUES</b>	Traditional Blues	Robbins ASCAP	3:59
<b>MAMBO GUAGUANCIO</b>	(R. Touzet)	Laenor BMI	2:57
<b>LONDON IN JULY</b>	(Duke-Caban)	Criterion ASCAP	2:43
<b>TENORS WEST</b>	(M. Paich)	Skyview BMI	3:10
<b>I LIVE FOR YOU</b>	(Walton-Grant)	Miarlo ASCAP	1:50
<b>BERNIE'S TUNE</b>	(B. Miller)	Skyview BMI	5:35

"Be Our Guest," tho a term used in jest of late, . . . is an offer extended in utmost sincerity with this album. Here is a typical sample—one selection—from each of 12 albums in our catalogue. Our hope is that you will find us worthy hosts and too, that you will be inclined to visit our musical endeavors often in the future.

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*Dolly*  
PARTON



Previously released selections



SIDE B  
HERE YOU COME AGAIN (BMI 8:56)  
BABY COME OUT TONIGHT (BMI 3:25)  
IT'S ALL WRONG, BUT IT'S ALL RIGHT (BMI 3:19)  
ME AND LITTLE ANDY (BMI 2:34)

SIDE A  
COWGIRL & THE DANDY (BMI 3:44)  
TWO DOORS DOWN (BMI 3:04)  
GOD'S COLORING BOOK (BMI 3:10)  
SWEET MUSIC MAN (RSCAP 3:10)



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Previously released selections



PHIL NIMMONS  
nimmons n' nine plus sex  
THE ATLANTIC SUITE

SACKVILLE  
STEREO 2008

# The Atlantic Suite

When we first began mulling and moolishing his way toward her chosen stars he kept in touch with himself, with his past, and with the world that gave him birth by telling stories...the beginning there were composed entirely of sound (few words were really necessary, ineffective things) and today some of the best of the story is there still with some...these are the best music makers, and Phil Simmons is such a one.

The stories his music tells need no words to lean upon...why am I, a free-mind, writing these notes? It is because I was so delighted by the intense Simmons exposure in The Atlantic Suite that I couldn't resist the impulse to tell others what I had seen, and here, I felt I had heard in it.

To the first movement - HARBORS, harbors are the beginning and the end of man's encroachment on the sea; they are also the melting place for men and for harbors, and in this movement one of the greatest of the world's harbors, Halifax and Bedford Basin, comes alive in all its urticant melting of endless mysteries and modern mechanical miracles, old voices and new. There is the inescapable slow dragging matter of black waters against millions-year-old reefs; the barely dimmed threat of poppers driving a huge ore carrier; the ominous rumble out of time of the mighty explosion that once burned this harbor into a holocaust; the muted vitality of a distant harbor and the calm responses of a bell-bow hidden under heaving mist, tolling a way for men and ships. It is all here in this music; the harshly angled cranes at night, lit by flaring lights, drenched by shining rain...sounds of sky and wind and sea...and mine. Deep inside this intricate pattern we also hear the unique sound brought by the black people who came to Halifax long ago: the all and nothing of a different world now blended into this one.

In the second movement, ISLANDS, the mood changes, and the story is a different tale. Perhaps Simmons should have called it THE Island, for he wrote it under the spell of Prince Edward Island, which is THE Island to those who live upon it. Here is a magical story of the strange marriage between land and water, and their children - the beaches the sea gives...and takes away; the ceaseless, but infinitely slow chafing in shapes, textures, sounds during the infinitely slower and more drastic dance between the wave's edge and the land's edge...liquid whispers at night in a low summer calm; thunder at dawn in the morning of a winter storm. It is all here, but there is more, for here too the story has each of us long to be an island, an island filled with his own special people, not protected from the threats of alien worlds by the expanse of Ocean.

The third movement, TIDES, is a story of power beyond our understanding...the immensely majestic breaching of the sea, the slow shore swelling and the sea's exhalation as the waters rise and fall under the moon. The music specified the multitude of life-forms who live in the hushes between land and water, part of both, but owned by neither. It is a quiet tale of life from the waters onto the land, over empty sand, out of there, sinking into the sea.

The final movement, HORIZONS, returns us to the people of the sea...these men and women who have turned back toward the ancient sacred mother of us all. In Simmons' story, they are Newfoundlanders, and he tells us of their love William The Sea, ready-girl against the wide wide plains and threat of the North Atlantic. He tells us what it is that brings a stranger's fragrant look of distance to the eyes of those who dwell by, and for the sea...horizons. Horizons that are limitless, that emerge into the sea which is itself boundless. There are many echoes in this movement of human voices...sometimes muted in song, always lit with a kind of magic power known only to those who have learned to live with the ancient mother. There is even an echo from a time before our time, when the Rock belonged to the Beothuk Indians, a gentle people whom we massacred to the last child. This movement, more than all the others, tells us that attainment is not a sufficient motive for existing. The value of the sea herself comes through to remind us that she is timeless, and that we must make our peace with that, and learn to live with the time-less within, if we are to survive.

It is a simple story, but a great one. Simmons tells it beautifully and, for one, am grateful that he has given us the chance to listen to it.

- Purkey Moss  
Port Hope, Ontario  
1975

Simmons' "Nine Plus Six" is the principal outlet for the creative talents of Phil Simmons - composer/arranger and characterist. Since 1964 he has continually been asked to write and/or arrange live CMC radio. It was formed, originally as a school for younger musicians whose musical aspirations were being stifled by the demands of more commercial music. Today the same holds true. Just over a year ago the last of the remaining veterans left the band and, in a major slump, the whole direction was changed with the arrival of many new (young) players.

Phil Simmons congratulates all the material and his own horizons have expanded with his exposure to new viewpoints. He has drawn from his extraordinary writer's and arranger's skills to preserve in long, or great records, those that time, despite the hard working required, the clients has and been favorable for the recorded presentation of his works. Happily, this situation will change - permanently with the release of "The Atlantic Suite". It is one of several such works which Phil has written recently and they reflect his attempt to reach as much as well as his own skills as a writer for the band.

Herbie Simpson, who takes the trumpet solo in "The Atlantic Suite", is one of the legends of a Canadian jazz. He has been active in both Montreal and Toronto as well as in the United States. His versatility in this instrument is one of the exciting aspects of his music. Tenor saxophonist Art Ellington will be familiar to followers of British jazz - he spent many ex-patriate years with the Johnny Drake band, Keith Johnson, Tom Sweeney, Andy Krebin, Dave Field and Dan Perry are the other soloists. It is the youthful perspective of the band as a whole which makes it so impressive and everyone's contribution are felt in the fertility of the music.

SIDE ONE: (1) Harbours (5:33) - (2) Islands (5:07) - (3) Tides (6:33)  
SIDE TWO: (1) Horizons (12:30) - (2) The Dorian Way (6:38)  
The Atlantic Suite consists of Side One and Track One, Side Two.

## PERSONNEL:

Trumpet: Darrell Linton (lead & percussion), Herbie Simpson (+ flugelhorn), Brian Smith, Mike Milone  
Trombone: Dave McGuire (lead), Rick Sneyton, Terry Lukivsky, John Capra (bass)  
Saxophone: Phil Simmons (clarinet), Keith Johnson (alto saxophone), Art Ellington (tenor saxophone), Tony Tosh (baritone saxophone)  
Tom Sweeney (drums), Andy Krebin (guitar), Dave Field (bass), Stan Perry (drums)

Produced collectively by Phil Simmons and the band for Buckville Recordings.  
Recorded by Dave Grewe at Minto Sound, June 2 & 3, 1975.  
All compositions by Phil Simmons & published by Simmons "N" Music Ltd. (BMD)  
Cover photograph by Phil Simmons.  
Photograph of Phil Simmons and art by Bill Smith.  
Mastering: Robert Lauber, Sterling Sound Inc., New York City.  
Published: 1975 Buckville Recordings

# NIGHT TRAIN: THE OSCAR PETERSON TRIO



V-8538

# NIGHT TRAIN: THE OSCAR PETERSON TRIO

OSCAR PETERSON, *piano*

RAY BROWN, *blues*

ED THIGPEN, *drums*

## side one

1. NIGHT TRAIN BNI 4:50  
ASCAP 3:23
2. C JAM BLUES BNI 3:42
3. GEORGIA ON MY MIND BNI 5:12
4. BAGS' GROOVE BNI 2:52
5. MOTEN SWING ASCAP 2:45
6. EASY DOES IT

## side two

1. HONEY DRIPPER ASCAP 2:23
2. THINGS AIN'T WHAT THEY USED TO BE ASCAP 4:35
3. I GOT IT BAD AND THAT AIN'T GOOD ASCAP 5:05
4. BAND CALL ASCAP 3:51
5. HYMN TO FREEDOM Regal Records, Ltd. 5:30

Cover Photograph by Pete Turner  
Recorded in Los Angeles, Calif.,  
on Dec. 15 & 16, 1962

Director of Engineering: Val Velestin  
Produced under the personal  
supervision of NORMAN GRANZ



"The past is hidden somewhere outside the realm, beyond the reach of the intellect," wrote Proust, "in some material object which we do not suspect." One of the most potent of all these material objects is a sheet of printed music and the sounds it conveys, as Proust and countless other writers have acknowledged. That is why it is a brave man indeed who would make an album composed of material which he knows belongs in the past consciousness of those likely to listen to it. The musician who does this will be grappling with all kinds of extra-musical intangibles, because when it comes to the past, we are all conservatives at heart.

Oscar Peterson's programme in this album deliberately challenges the russet glow of fond

reminiscence and, it seems to me, challenges it triumphantly. Each of the themes he plays has its aura in the jazz past, and, more significant still, has upon it the indelible stamp of previous definitive versions. No matter. Peterson overcomes this terrifying handicap because the force of his own personality is as strong, sometimes stronger, than the originals. Even when he takes a piece like *Night Train*, tailored for the concerted ensemble of a big band, he gives the impression that the trio is the best conceivable setting for the tune. Indeed, there are more overtones of orchestral richness in his *Night Train* than in most of the big band versions I can remember.

If the dominant emotion of the album is Pastness, its dominant form is the Blues in all its shades of intensity, from the leisurely ease of *Things Ain't What They Used to Be* to the brilliant sustained pace of *Honey Dripper*. The sources are varied but the underlying roots identical, the earthy candour of a form that has served all periods and styles of jazz with equal loyalty. In a way, the Blues separates the men from the boys in jazz, for no amount of technical trickery or experimental precocity can shield an inadequate talent from its demands. The first time I ever saw Peterson perform, in London in 1953, he opened with a medium-tempo blues, and I have never forgotten the impact he made, an impact repeated time and again in this collection.

There is a virility about the greatest jazz which is immediately recognizable, and it is this quality in his work which contributes so vastly to Peterson's position as the outstanding pianist of his generation. It asserts itself at the crucial moments with unflinching constancy. After the theme statement of *Band Call*, when Peterson moves into his improvisation, his relaxation is quite sublime. There are hints of limitless untapped power and dazzling melodic invention, and as the solo gathers impetus, it becomes clear that the player is a mature master of his art.

In *Honey Dripper*, at the point where Ed Thigpen increases the rhythmic pressure, and above all at that moment in *Moten Swing* where, having stated the theme, Peterson takes a two-bar break into his solo, the same effect is created, of power wedded to relaxation, of the curious duality of mood that jazz creates, the serenity and the intensity, with the evident enjoyment of the musician serving as the emotional springboard for the entire performance.

The Blues in its starkest form utilizes a minimal harmonic vocabulary, which is why to leave a blues set with one or two more elaborately constructed pieces is often an excellent idea. In the choice of one ballad in particular, Peterson flies yet again in the face of convention, of tradition, of nostalgia and the sensibilities of jazzlovers with long memories. It is hardly possible to hear the first few bars of *I Got It Bad and That Ain't Good* without plunging back twenty years and savouring in the mind once again the lilting grace of Ivie Anderson and the fragility of Johnny Hodges' alto playing on the original Ellington recording. Peterson of course makes no attempt to echo Hodges or Ivie Anderson or anybody else, and achieves a version which already numbers among its admirers Duke Ellington himself.

With Ray Brown and Ed Thigpen, Peterson has now arrived at what is probably the best musical setting for his gifts that he has ever enjoyed. That break in *Moten Swing* which typifies the whole album, is a telling demonstration of the importance to musicians of group thinking and feeling. Brown and Thigpen await poised, for the short break to end. When it does, they both re-enter with perfect timing and an exact reading of the mood of that precise moment. It is this kind of expertise which make the Peterson Trio one of the most enlightening experiences that jazz today has to offer.

BENNY GREEN

Author, THE RELUCTANT ART (Horizon Press)



# Russell Stepan

FAVORITE ENCORES



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laboratory series 10

# SONIC ARTS

## Russell Stepan FAVORITE ENOPES

Regarded as one of the outstanding pianists in California today, Russell Stepan's musical career began at the age of three in Chicago, and his most important creative studies were at the American Conservatory of Music. Throughout his youth Mr. Stepan received numerous awards for his performances. His first appearance with a major symphony was at the age of fifteen when he performed with the Chicago Symphony. He was soloist on a number of occasions, and also appeared with many of the other symphony orchestras in the Midwest. The Society of American Musicians sponsored him in his debut recital in Chicago at the age of 16.

Important advanced studies in piano included several years of artist-coaching with the noted composer-pianist Alexander Tcherepnin and later with the two-piano team of Ethel Bartlett and Rae Robertson, while his composition teacher was the renowned American organist/composer Leo Sowerby.

Through the years, Mr. Stepan has concentrated extensively throughout this country as well as Canada and Europe, and since coming to California in 1968 he has contributed significantly to the artistic life of that state. His performing interests include not only solo recital and orchestra appearances, but also extensive chamber music activity. He has also worked as pianist for many of the biggest stars of the opera stage, including the vocalists of the New York Metropolitan Opera, Richard Fredericks of the New York City Opera, and Rolf Björnsen of the Royal Opera of Stockholm, to name just a few.

**DIRECT TO DISK™** records represent the ultimate in recording fidelity by completely eliminating the tape medium. The recording was accomplished at the SAC Studios which measure 45 x 50 with a 20' ceiling. The output of the mixing console was fed directly to the Neumann V66 cutting arm to bypass all necessary electronics. The Discs were cut on the Neumann Auto-mated Lathe with the Neumann Stereo SX cutting head on Transco Discs, the love and skill of many dedicated persons who spent their efforts, present this creation to you with humble pride in their accomplishment.

To cut a direct-to-disk record is a true test for a performer, inasmuch as his true test of any kind is possible," said Mr. Stepan. "Further, the listener should be aware that not only must each player in a individual composition straight through, and in a recital, one must play the entire side of the material for the record without any possible interruption the only pauses are those few seconds between numbers while

the pianist remains seated at the keyboard and the latter continues cutting in the control booth." He went on, "But the superb quality of sound, totally impossible with magnetic tape is involved, more than makes up for the increased pressure on the artist. Moreover, and quite importantly, I think, he said, "what the listener finally hears on the finished recording is precisely how the performer recreated the work in the studio. Most of us would agree that the most difficult and the most important performances lie in witnessing the artist overcome the challenges and difficulties of his music, and instrument directly to disk allows the listener to experience just that excitement in the comfort of his own home." In selecting the program for this recording, the intent has been to choose compositions which, by virtue of their comparative brevity and broad popular appeal, are highly suitable for use as encore material. This is not at all to suggest that the works included are second-rate or trivial compositions, in at least some of the cases. I.e., the Chopin Etudes, the compositions contained herein are generally recognized to be unequalled masterpieces of the genre. Others such as Debussy's "Clair de Lune," the Brahms Waltz, the compositions contained herein are certainly among the most popular works written for the piano. In each case, however, the pieces are direct in their appeal, and together they reach both the inexperienced as well as the experienced concertgoer.

### BACH: HEISS:

**"Jesus, Joy of Man's Desiring"**  
The fortunate enough to have heard the late great English pianist Dame Myra Hess in recital will no doubt recall that this music, as she herself found it, is a simple yet noble warmth and serenity which characterize this music found eloquent expression in her hands, and even the parities who realize transcriptions in principle (although not fortunately, Bach himself cannot be numbered) would have been hard put to fault such an experience.

### CHOPIN:

**Etude Opus 10, No. 12 "Revolutionary"**  
**Etude Opus 25, No. 1 "Aeolian Harp"**  
**Etude Opus 10, No. 5 "Bacchanal"**

Although these well-known descriptive titles are not original with the composer, in each case something of the character of the piece is delineated by them. We know that Chopin, living in Poland, was troubled over the news of the political uprisings in his native Poland where family and friends still lived, and the *Revolutionary Etude* was the result of the outpouring of that anguish and patriotic fervor.

It was the composer Robert Schumann who likened Chopin's own performance of the next Etude to the shimmering sounds of the aeolian harp. The aeolian harp was in no wise restricted to a mere imitation of its own kind. In fact, the aeolian harp, which was well-known in ancient China

and India and in Europe during the Middle Ages, was not a musical instrument at all but rather was what might be characterized as a sound-producing contrivance consisting of a long narrow box with six or more gut strings stretched inside over two bridges. The strings were tuned in unison but varied in thickness and, therefore, tension. When the box was placed in a free current of air (preferably in an open window) the strings vibrated differently, according to their different tensions, and thus produced a large variety of harmonics over the same fundamental. The sound varied mysteriously with the changing force of the wind and produced a romantic, mysterious effect, somewhat ethereal in quality. This contrivance enjoyed special popularity in the romantic period around 1800, which is just a few years before the time of Chopin and Schumann.

The *Black Key Etude* is so named because the melodic line in the right hand is restricted exclusively to the black keys of the piano.

### DEBUSSY: "Clair de Lune"

Most probably the best-known piano composition by this composer, *Clair de Lune* ("Moonlight") has long been a favorite with the general audience. The composition exudes a mystical, ethereal quality of the countryside bathed in the silvery shimmer of the moon's rays.

### GERSHWIN: Three Preludes

As one of America's most gifted and prolific composers for Broadway and a jazz pianist of high originality, George Gershwin wrote relatively few solo compositions for the piano. These short pieces capture the mood of the jazz melody and rhythmic inventiveness which characterize this composer's music.

### BRAHMS: Waltz in A-Flat

Although born a north German, Brahms spent many years as a mature artist in Vienna, which clearly influenced his creative output. As in this composition he is clearly indebted to the Viennese Waltz. Victor Hsini's delicate and rhythmic touch in this little gem has clearly achieved the widest popularity.

### MOZKOWSKI's Etude in F

Moritz Moszkowski composed dozens of delightful, sparkling compositions for piano in which his style was a combination of often flashy character is typical of what has come to be known as "salon" music. This is music of an entertaining, diverting nature, fun to play, fun to hear, and takes quite an "un-profound" turn.

### MOUSSORGSKY:

#### "The Great Gate at Kiev"

Following the death of the young artist, Victor Hsini's dedication to the rehabilitation of his work was held which his friend Moussorgsky attended. Subsequently in

1874, Moussorgsky, who had been deeply shocked and saddened by his young friend's premature death, composed a large-scale composition for piano honoring titled "Pictures at an Exhibition" consisting of several sections, each of which was inspired by one of the drawings by Hartmann. The Great Gate at Kiev is the concluding section of that work. Hartmann's drawing was a proposed design for a city gate to be erected in Kiev honoring that city's war heroes. In his musical picture, Moussorgsky captures the essence of the massive grandeur of the old Russian architecture as found in Hartmann's drawing, and, in addition, suggests a procession of monks making its way to church by interpolating a few quiet Russian prayer chants in the old Russian liturgical chant. As the work draws to its majestic conclusion, the entire range of the keyboard is exploited to evoke the pealing of the hundreds of large and small church bells throughout Kiev.

Although originally conceived as a piano solo, "Pictures at an Exhibition" did not achieve wide success until the appearance in 1922 of the orchestrated version by Maurice Ravel. Subsequently other orchestrated versions have appeared, and many pianists have programmed the original. In the early 1950's, the great Russian pianist Horowitz performed extensively, and subsequently recorded, his own piano transcription of the original score. The version you hear on this disc is based on a transcription by Russell Stepan, one which owes at least some of its ideas to the earlier Horowitz setting.

### SIDE A

- Bach-Heiss: "Jesus, Joy of Man's Desiring" ..... 3:14
- Chopin: Etude Opus 10, No. 12 "Revolutionary" ..... 2:36
- Chopin: Etude Opus 25, No. 1 "Aeolian Harp" ..... 2:55
- Chopin: Etude Opus 10, No. 5 "Black Key" ..... 2:39
- Debussy: "Clair de Lune" ..... 5:15

### SIDE B

- Gershwin: Three Preludes No. 1, 1, 1 ..... 1:41
- Gershwin: Three Preludes No. 2, 2, 2 ..... 1:42
- Gershwin: Three Preludes No. 3, 3, 3 ..... 1:42
- Brahms: Waltz in A-Flat ..... 1:45
- Mozzkowski: Etude in F ..... 1:25
- Moussorgsky: "The Great Gate at Kiev" ..... 4:32

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Recording - Leo de la Kulk  
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ORIGINAL RECORDING  
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*Arise, We Must Be Growing*



*Aileen & Elkin Thomas*

**SIDE ONE**

*Are You Ready?  
Georgetown  
Prairie Eagle Song  
Little Boy Blue  
Rocky Mountain Rainbow*

**SIDE TWO**

*Arise, We Must Be Growing  
Blackwater River  
Homecoming Sunday  
Shine On Me*



*Aileen Thomas..... Bass, Vocals  
Elkin Thomas*

*..... Guitars, Banjo, Harmonica, Vocals  
Charlie Daniels..... Guitar, Bass  
David McKnight..... Violin, Viola  
Mo Riley..... Violin, Viola*

*All songs written by Elkin Thomas  
(ASCAP) except "Georgetown" by Gary  
Spehar (BMI) and "Little Boy Blue" by  
Charlie Daniels (BMI)*

*Produced by Aileen and Elkin Thomas  
Engineered by Arris Wheaton  
Recorded at Platinum City, Dallas, TX*

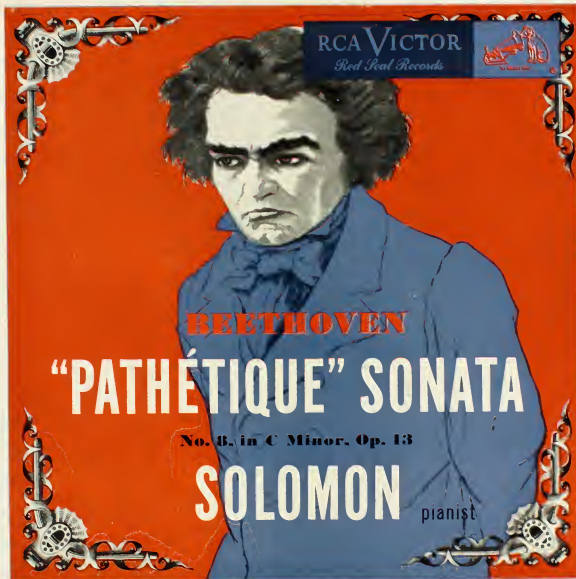
*Cover Photo by Roddy Parkinson  
Back Cover Sketch "Red-Tailed Hawk" by  
Mark Yoder*

*Charlie Daniels appears courtesy of Epic Records*

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Beethoven SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique")  
Beethoven SONATA No. 32, IN C MINOR, Op. 111

AN  
RCA VICTOR  
HIGH FIDELITY  
RECORDING



Form 25-9813-A

Printed in U. S. A.

and  
**Sonata No. 32, in C Minor, Op. 111**

LONG

**33 $\frac{1}{3}$**

PLAY

Beethoven { SONATA No. 8, IN C MINOR, Op. 13 ("Pathétique")  
{ SONATA No. 32, IN C MINOR, Op. 111

Side 1

Sonata, Op. 13

A tale about the *Sonata Pathétique*, told by Ignatz Moscheles, the ardent Beethoven disciple, is singularly revealing of the general point of view about his music in 1799, the year of its appearance. Moscheles, then a boy of ten, fell upon a copy of the sonata in a shop in Prague, and was completely enraptured. He eagerly carried his discovery to his master, Dionys Weber, but the old man frowned upon it with sharp distaste. He sternly forbade his young pupil to corrupt himself with such eccentric stuff and ordered him to stay with the more solid models of Johann Sebastian Bach, Mozart, and Clementi, the latter being a contemporary but a safe classicist. Moscheles kept his forbidden treasure under cover, and secretly devoured every sonata of Beethoven as it appeared, copying them when he had not the pocket money to buy them.

But the hidebound teacher who wished to keep his pupil free from the Beethoven contamination was one of a loud-voiced, and unfortunately authoritative, minority. The conservatives were not the more pleased when what they condemned was eagerly consumed on every side. But Beethoven was not too much concerned with his adverse critics. "Let them talk," he wrote in a letter. "They will certainly never make anybody immortal by their twaddle, nor will they rob of immortality those whom Apollo has favored." It must also be said that to gratify the appetite for sentiment in his admirers was not his sole aim. He could no doubt have continued indefinitely to produce affecting works like the *Pathétique Sonata*, amazing fame, wealth, and unending adulation. But, being Beethoven, he continued the adventurer in his art, always acquiring new technical resource and power, using it to expand his developments, enlarge his scope. There was later to be a recession in the open fervor of his life movements as the experiments became almost inward and deeper. Even his admirers were left behind, dismayed, still feeling his power but shaking their heads at his strange ways.

If the *Pathétique Sonata* somewhat puzzled its first hearers, it must have stirred them too. For its very introduction probed a then unheard-of mode of tragic pathos, as if, seated at the keyboard, the composer's fingers were finding a new, arresting forcefulness in sharp dissonance, broken, theatrical chords, or complex phrases of tension and release. It is useless to speculate, for we cannot know, whether music of this sort came to him ex tempore, as those who witnessed the incredible piano sessions believed, or whether, as indeed seems more likely, his improvisations were really a working over of musical ideas occupying him at the piano. It can only be said that this opening does not characterize and integrate

## Solomon

Pianist

(RECORDED IN ENGLAND)

the entire work, as at a later period it would certainly have done.

Beethoven set out, let us say, to pursue his success as a poet of melancholy in the popular order of the day by dedicating a piano sonata to his more than sympathetic, his kind and indulgent patron, Prince Karl von Lichnowsky (an insatiable music lover). A "pathetic" sonata was nothing new, just as a "pastoral" symphony was a popular and accepted convention until Beethoven took each of these forms, customary pieces of musical "description," and infused them with a new life of his own. Clement and Dussek, both well known composer-pianists, considered as rivals of Beethoven, had each labelled slow movements of their sonatas *pætoico*. But the surrounding movements were prevalently and tactfully cheerful, for it would have been considered bad taste to detain a listening assemblage that era with unrelieved minor strains, or extended lugubriousness. It certainly would not have occurred to Beethoven at this time to try any such thing. Most of a century had to pass before it could become aesthetically feasible for a Tchaikovsky to do just this. The striking similarity in Beethoven's introduction to chords in "Tristan" has often been remarked. The space of years intervening, and the development of chromaticism before and by Wagner makes this little more than a curious coincidence. And yet it must be conceded of Beethoven that his experimental probings, then completely without precedent, opened up new ways, planted new ideas which lay ready for exploitation by composers many years later.

Notes by JOHN N. BURK  
Author of THE LIFE AND WORKS OF BEETHOVEN  
and THE LETTERS OF RICHARD WAGNER

Side 2

Sonata, Op. 111

The life and the works of Beethoven—the study of one is the study of the other—form a well-constructed tale. There is a beginning, a middle, and an end, and none of his works illuminates and defines these three periods as clearly as do the thirty-two piano-sonata.

In his last period came those Prometheus-like

tions of which the *Sonata in C Minor, Opus 111*, is one, the *Missä Solemnis*, *Ninth Symphony*, and the last five string quartets. The piano sonatas *Opus 109, 110, and 111* were the last of his great works in that form.

"In a single breath," he wrote to his friend Count Brunschwitz, "I sat down at my table and wrote out the three sonatas, in order," he adds, "to quiet the apprehension of my friends touching on my mental condition."

Actually the composition of the sonatas was no mere week-end effort. It occupied him, off and on, for more than a year.

"By my mental condition" Beethoven meant a possible waning of his creative powers.

In one of the Beethoven conversation books is a remark by his biographer, Schindler, informing Beethoven that it was being bruited about that he had written himself out, like Haydn, who had turned to Scottish melodies in his old age.

Having just posted these last three piano sonatas to his publisher, Schlesinger, Beethoven could allow Schindler a wry smile.

"Wait awhile," he said, wagging his finger. "You'll soon know differently."

But by return mail from the younger Schlesinger, in Paris, came a baffled note.

"Before going on with the printing of the new sonata (*Opus 111*)," he said, "which contains so many beauties that only the great master himself could have created it, I take the liberty of asking whether you have only written one *Missa* for *Indiano* for this work, or whether the *Allegro* has perhaps been left behind by mistake at the copyists'."

Then, from the elder Schlesinger, in Berlin, came a similar note.

"In the present letter I only write to ask," he said, "with regard to the sonata that you have sent me, and in which the second part is entitled *Adagio*, whether there is not to be a third and final part, I beg you urgently to send it to my son in Paris, or to inform him on the subject."

It is interesting to speculate how the Schlesingers would have reacted, their narrow, conventional minds offended by the absence of a customary rapid last movement, had they known, as we know now, that this ineffable *aria*, with its tender, vanishing *Andante* in C major, was the master's farewell to a form he had lived beyond the reach of composers of his day or ours.

In itself, the two-movement form was not unusual with Beethoven, but his contemporaries were visibly astonished to find that the sonata ended with an *adagio*.

When Schindler, a man of apparently boundless temerity, questioned the composer on that point, Beethoven growled and waved him aside.

"I had no time," he said, "to write a third."

Notes by EDWARD O'GORMAN

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# A BOSTON POPS PROGRAM



Rimsky-Korsakoff  
CAPRICCIO ESPAGNOL

Tchaikovsky  
MARCHE SLAVE

Mendelssohn  
FINGAL'S CAVE OVERTURE

Chopin  
LES SYLPHIDES

ARTHUR  
FIEDLER

Conductor

LONG **33 $\frac{1}{3}$**  PLAY

## A BOSTON POPS PROGRAM

A Foreword  
by  
ARTHUR FIEDLER

The Boston Pops Orchestra takes its name from a shortening of the term *Popular Concerts*. That brings up a question which is always before me: "What kind of program material makes concerts popular?" The late Theodore Thomas, a famous conductor, summed it up nearly years ago when he said: "Popular music is familiar music." In other words, familiarize the public with music with which it has had slight acquaintance, or none, and popular acceptance and demand will follow eventually. But that is really oversimplifying a large-scale problem.

The first hurdle to get over is the plain and staring fact that most people indulge themselves in prejudices which they dislike giving up, even for their own good. One individual is prejudiced against "classical" music, and another against the "popular" type. I enjoy attempting to cure both kinds of prejudices, and seem to have had some success at it.

My starting-point is the conviction that there is good and bad music on many different levels of listener appeal. In making up my Pops programs, I include features aimed at attracting both the "classical"-minded and the "popular"-minded listener to the same concert.

It is strange and fascinating how prejudices limit the enjoyment of the full resources of music. I wish concertgoers could leave their prejudices in a check room, leaving a similar example of a theatre in the Wild West, which is said to have required the checking of revolvers before patrons were admitted to a play.

Just before Boston's Symphony Hall was completed in 1906, a local music critic suggested that over the doors should be placed signs reading "Exit in Case of Brahms." His prejudice was not shared by the public. All four Brahms symphonies were received with enthusiasm when I presented them to audiences of as many as twenty thousand people at the open air Esplanade Concerts in the nineteen thirties.

Now, what happens when large, diversified audiences allow free access of music to their consciousness, without forcing it to dodge analytical hand grenades? Let me offer a few elementary answers. Some music arouses its restful bodily movement, or the mental equivalent of actual movement. Some gives the listener a sensation of beauty which he cannot easily put into words. Other emotional responses can be pretty definitely defined as excitement, sadness, joy. Speaking particularly of orchestral music, I should say that an important response is the sense of sounds at play—different masses of tone, or the tones of individual instruments frolicking about, pursuing each other, eluding each other, changing sides. After all, we speak of playing music, and refer to the musicians as players. And each section of the orchestra is virtually a team.

The following three selections illustrate music's ability to arouse fundamental responses:

## SIDE 1

Band 1—*Capriccio Espagnol, Op. 31*  
(Rimsky-Korsakoff)

Here is a first-class example of the type of composition

## Boston Pops Orchestra

Arthur Fiedler

Conductor

in which the orchestra is at play. The composer has assigned important solo work to each kind of instrument. Each is given music which exactly suits its individual voice and capabilities.

Band 2—*Marche Slave, Op. 31*  
(Tchaikovsky)

It was Sousa, I think, who considered that making the tone (single) was the primary object in composing a march. Tchaikovsky has accomplished this here. He wrote it, in a state of patriotic fervor, in 1876 for a benefit for Serbian soldiers wounded in their country's war against the Turks. Russia was backing the Serbs and the Russian Anthem of pre-Soviet times will be recognized in the music, along with themes based on Serbian folk tunes.

Band 3—*Fingal's Cave Overture, Op. 26*  
(Mendelssohn)

This concert overture, virtually a tone poem, was written in 1832 and is still one of the best things of its kind by any composer. When he was a famous composer at the age of forty-two, but in agonies over completing his first symphony, Brahms wrote: "I would sacrifice all my works to have been able to compose an overture like the *Helrides*."

Let me suggest listening to the piece with no particular thought about its title. It may suggest mystery, restless wanderings or winkle movement, and great stretches of space.

Mendelssohn's inspiration for this overture came from a visit to the lake, ocean-washed Fingal's Cave, on the Isle of Staffa, in the Hebrides, off the west coast of Scotland. The ruins of a vast, fantastic castle were suggested. Combined with eerie sighs and sounds was the legend of the Celtic hero, Fingal, or Fion na Gach, whose kingdom of Morven was supposed to have existed in this region.

\* \* \*

## SIDE 2

## Les Sylphides (Chopin)

One day early in 1903, a young man began browsing through the bins of a music-shop in Russia's capital city of St. Petersburg. As he turned over the various scores

and folios, his eye lit upon the title, *Chopiniana*. It turned out to be a suite of piano pieces by Chopin that had been orchestrated by Alexander Glazounoff some fourteen years before.

The young man was Michael Fokine, a brilliant dancer and highly promising choreographer of the Imperial Ballet. Already he had a half-dozen dance creations to his credit, and he was getting to be known as something of a rebel. For years, ballet at the Mariinsky Theatre and the Imperial School of Ballet had been a matter of sheer exhibition of dance technique, with such matters as plot, decor and music being relegated strictly to the background.

As early as 1904, Fokine submitted to the directorate of the Imperial Theatre a plan for the reform of ballet. "Dancing should be interpretative," he said. "It should not be made up of 'numbers,' 'entries,' and so on. It must show artistic unity of conception. The action of the ballet must never be interrupted to allow the dancers to respond to the applause of the public."

However, it was only by associating himself wholeheartedly with Serge Diaghileff in Paris that Fokine had the chance to create the magnificent line of masterpieces which won for him the title, "father of the modern ballet."

The first of the series, *Les Sylphides*, was the work that grew out of his browsing in the St. Petersburg music store mentioned in our opening paragraph. It was not originally conceived or produced for Diaghileff; but it was in Diaghileff's presentations that it achieved its definitive character.

Because of its Tagliani period costuming, in which the dancers wore the long white muslin skirts typical of the romantic ballet of the 1830's, and its remarkable evocation of the ballet *blanc* of the early nineteenth century, Diaghileff changed the title of the ballet from *Chopiniana* to *Les Sylphides*, after the first true romantic ballet, *La Sylphide*.

The first Diaghileff production of *Les Sylphides* took place at the Théâtre du Châtelet in Paris on June 2, 1909. Dancing the leading roles were such fabulous names as Anna Pavlova, Tamara Karsavina and Vaslav Nijinsky. The numbers consisted of the Prelude in A, Op. 28, No. 7, by way of overture; the A-Flat Nocturne, Op. 32, No. 2, danced by the whole company; the Waltz in G-flat, Op. 70, No. 1, for one of the *premières danseuses*; the Mazurka in D, Op. 33, No. 2, as a solo for the *dansette écolier*; another Mazurka, Op. 67, No. 3, in C, as a solo for the *premier danseur*; the A Major Prelude, identical with that used for the overture, for one of the *premières danseuses*; the Waltz in G-sharp Minor, Op. 64, No. 3, as a *pas de deux* for the *dansette écolier* and *premier danseur*; and a final Waltz, Op. 18 in E-flat, for the entire company. Formally speaking, then, *Les Sylphides* consists of four variations and a *pas de deux* enclosed in two ensembles. The ballet tells no story. It is simply a plastic and visual evocation of the poetry of Chopin's music.

Since the Diaghileff production of *Les Sylphides*, one musical number has been added to the original version, the Waltz in F Minor, Op. 69, No. 1. In order to give the most integrated possible version of the score for *Les Sylphides*, Arthur Fiedler and the Boston Pops Orchestra have made use of a new and specially prepared orchestration by Leroy Anderson and Peter Lodge.

# GOD KNOWS

A black and white photograph of three African American men dressed in formal tuxedos with white jackets, white shirts, and dark bow ties. The man on the left is seated, looking slightly to his right. The man in the center is standing behind the others, looking directly at the camera. The man on the right is seated in the foreground, looking slightly to his left. The background is dark and textured.

WFC-105  
STEREO

*The Witnesses For Christ*

**STEREO**  
**WFC**

WFC-105

# GOD KNOWS

## Side One

1. **GOD KNOWS**  
By Joel L. Robinson; J. Robinson, ASCAP.  
Time: 3:35
2. **THE LORD IS MY ROCK**  
By Joel L. Robinson; J. Robinson, ASCAP.  
Time: 3:13
3. **BLESSINGS**  
By Joel L. Robinson; J. Robinson, ASCAP.  
Time: 3:38
4. **I'D RATHER HAVE JESUS**  
By G. Bev. Shea; Arr. J. Robinson;  
Rodeoheaven. Time: 2:50
5. **I TOLD JESUS IT WOULD BE ALRIGHT (Solo)**  
(Trad. Arr. L. Dunn; WFC Library. Time: 5:10)
6. **IT'S A MEAN OLD WORLD**  
(By John K. McNeil; J. McNeil. Time: 2:15)

## Side Two

1. **IF WE EVER NEEDED THE LORD**  
(By T. Dorsey; Arr. J. Robinson, Hill & Range.  
Time: 2:46)
2. **GREAT IS THY FAITHFULNESS (Solo)**  
(By Wm. M. Runyan, Arr. John McNeil.  
Hogan Publ. Time: 4:05)
3. **A QUIET PLACE**  
(By R. Carmichael; Arr. J. Robinson, Lexicon.  
Time: 3:40)
4. **THROUGH IT ALL**  
(By A. Crouch; Arr. J. Robinson, Lexicon.  
Time: 3:39)
5. **I'LL TRADE A LIFETIME**  
(By C. R. Bradley; Arr. J. Robinson;  
Lion Publ. Time: 4:25)
6. **ONE OF THESE DAYS**  
(By J. Robinson & J. McNeil;  
Arr. J. Robinson, ASCAP. Time: 2:05)

Some things that happen seem to be "out of the ordinary and into the rare!" So it is with this album "GOD KNOWS". Such a labor of love and patience and waiting on the Lord has gone into the very basics of its production that, though it may go forever unheralded in the annals of the record industry, in the hearts of The Witnesses for Christ and their many Booster-Friends it is a crowning achievement.

The Witnesses for Christ—JOE ROBINSON; JOHN MCNEAL and LEO DUNN—was organized in the summer of 1969. Like the prophets of old, they stayed "in the wilderness" for one year practicing and building up their repertoire. In August, 1970 the group was presented in its first full concert at the Haven of Rest M. B. Church of Chicago. After that came evangelistic tours across the United States and in the West Indies, workshops, revivals, school programs, radio and television. This group is undisputedly one of "the most exciting spiritual groups of this decade."

Each voice and talent in the group is distinctively different; yet, blended together, they form an inimitable combination. LEO, a dramatic tenor, possesses a full-bodied voice that demands attention. His singing of I TOLD JESUS IT WOULD BE ALRIGHT may well become a collector's item in future years. The operatic timbre of his voice plus his fervent delivery creates a "pathos" that leaves you spiritually overwhelmed and physically drained at the same time. Then he comes right back with IT'S A MEAN OLD WORLD in the true idiom of soul-gospel. What can we say?

JOHN is the gospel singer's gospel singer. He is the "salt of the earth" of the group. His thin but vibrant lyric tenor voice gives the group the flavor of its unusual sound. Throughout this album you will hear his strident tone notes carrying the group on and upward to higher heights as in "I'LL TRADE A LIFETIME". In his solo rendition of GREAT IS THY FAITHFULNESS we hear unparalleled style and deep spiritual conviction in this great hymn of the church. Coining a phrase: "He's somebody's singer!"... Musician, composer and arranger, too. He plays piano on his composition IT'S A MEAN OLD WORLD and ONE OF THESE DAYS.

JOE is the anchor man of the group and is responsible for ninety percent of the accompaniment and arrangements. With his baritone that is sometimes husky (I'D RATHER HAVE JESUS and IF WE EVER NEEDED THE LORD) and at other times mellifluous (A QUIET PLACE and THROUGH IT ALL), he keeps the group from soaring into outer space (LEO and JOHN have fantastic vocal ranges). Multi-talented, his forte lies in composing (over 50 songs) and arranging ("Can't count 'em," he says). The title song "GOD KNOWS" is his composition as well as THE LORD IS MY ROCK and BLESSINGS. His flair for arranging is conspicuously displayed throughout the album. His mastery of the piano and electric piano organ—(A QUIET PLACE) is also recognizable.

THE WITNESSES FOR CHRIST have met and formed alliances with many musicians and those assisting them on this album are: MARIAN BLACKMAN—organ; THOMAS McIVER—flute; BILLY CARSON—percussion. I TOLD JESUS IT WOULD BE ALRIGHT was recorded on Lincoln University's campus (Jefferson City, Missouri). JOE provides the piano accompaniment along with AMOS POLK (Milwaukee, Wis.)—organ and SAM LAYNE (Chicago, Ill.)—bass guitar. The production staff of GOD KNOWS thanks each of these artists.

A special note of thanks to the staff of P. S. Studios in Chicago and especially to DAVE ANTILER, recording engineer of this album for his patience and help.

Now, sit back and enjoy a "Labor of love" that was intended just for you. As John often says: "THE WITNESSES FOR CHRIST are coming to you with Songs of the Soul, Sung from the Soul to Thrill your very Soul!"

— M. E. —

For engagements and additional orders of this album, write:

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stereo

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# DANNY RIVERA

## CARA A

- 1) QUIERA DIÓS  
(B. Richards)
- 2) SI ME MIRAN A LOS OJOS  
(C. B. Caldwell)
- 3) TU ALMA GOLONDRINA  
(J. Jara)
- 4) AHÍ VA JOSÉ  
(L. P. Varegas)
- 5) LO CIERTO ES QUE NO ESTAS  
(L. Favio)
- 6) VA CAYENDO UNA LAGRIMA  
(E. Tronco - C. Valdés-Romay)

## CARA B

- 1) GRACIAS MI AMOR POR TODO  
LO VIVIDO  
(M. de la A. - M. Martí)
- 2) ¿LIBERA TU MENTE  
(T. More)
- 3) TE NECESITO  
(B. Richards)
- 4) JESUCRISTO  
(R. Carlos)
- 5) ESA SEBA MI CASA  
(A. Sebastián F. Comigat)
- 6) MIS CINCO SENTIDOS  
(A. Anderson)

fotografía Gabriel Suar, diseño Iphig.

## Arreglistas:

R. Fortunato  
Tito Iglesias  
Willie Pérez

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# RON HUDSON

## SOLO





#### SIDE 1

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# Beowulf

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Jayson King as Wulfgar

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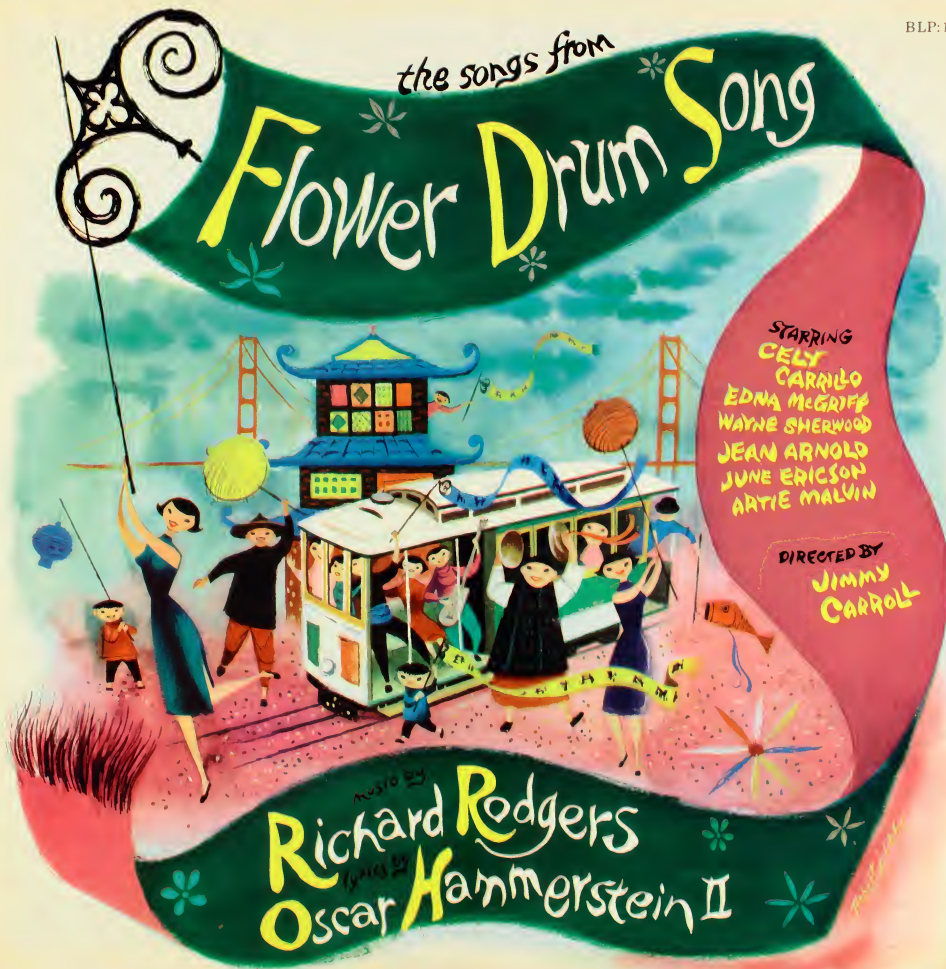
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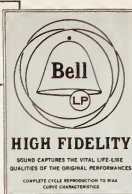
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## SIDE ONE

My Love Is True  
Robin Gilgeours  
Sweet Sensation

## SIDE TWO

My Love Is True  
Robin Gilgeours  
Instrument  
Sweet Sensation



# WRTI

*Music is his soul  
In order to fulfill gracefully our daily  
routine, one needs a sane and pure mind  
Sweet Sensation made me feel that way.  
Robin, musically, make the sky your  
limit.*

*Jean Fritz Martiat  
Vice President / Inspector General  
Moment Creole Show*

### -MUSICIANS-

TONY MCINTOSH  
KEYBOARDS, BASS and DRUMS  
STEPHEN MCINTOSH  
GUITAR

ELLESWORTH KEANE  
FLUGEL HORN

BACKGROUND VOCALS  
WINSTON SOGO - R. JONES

PHOTOGRAPH  
DERRICK ANDERSON

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UM PRODUTO CBS

# Baianinho

HISTÓRIA DE UM PRETO VELHO

AH! SE ELA VOLTASSE

NÃO TENHO PAZ

JUIZO FINAL

SEU DIRETOR

ÁGUA DO RIO

PROTESTO MEU AMOR

MÁGOA

MADRUGADA

CUIDADO ZÉ

MEU CARNAVAL

NEM VEM (levo a minha viola)

# BAIANINHO



Dir. Artística: Zuzuca

Foto da Capa: Masaomi

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HISTÓRIA DE UM PRETO VELHO  
( Pelado da Mangueira - Helió Turco -  
Comprido )

AH! SE ELA VOLTASSE  
( Baianinho )

NÃO TENHO PAZ  
( Jorginho - Jorge Costa )

JUIZO FINAL  
( Baianinho )

SEU DIRETOR  
( Zuzuca - Zequinha )

ÁGUA DO RIO  
( Noel Rosa de Oliveira - Anescar )

PROTESTO MEU AMOR  
( Pixinguinha - Herminio Belo de Carvalho )

MÁGOA  
( Ataylor de Souza - Paulo Filho - Jorge Veiga )

MADRUGADA  
( Dede da Portela )

CUIDADO ZÉ  
( Baianinho )

MEU CARNAVAL  
( Rubens - Expedito )

NEM YEM ( Levo a minha viola )  
( José Alves - Eduardo Oliveira - Noel Rosa de Oliveira )



UM PRELUDIO TO CBS

# BEST OF OWEN GREY'S MEDLY HITS

YOU DONT WANT ME NO MORE .. MEDLY

SHANK I SHECK .. MEDLY

LOOK FOR MY BABY

SIMMER DOWN

MILLIE GIRL

GIRL WHAT ARE YOU DOING TO ME



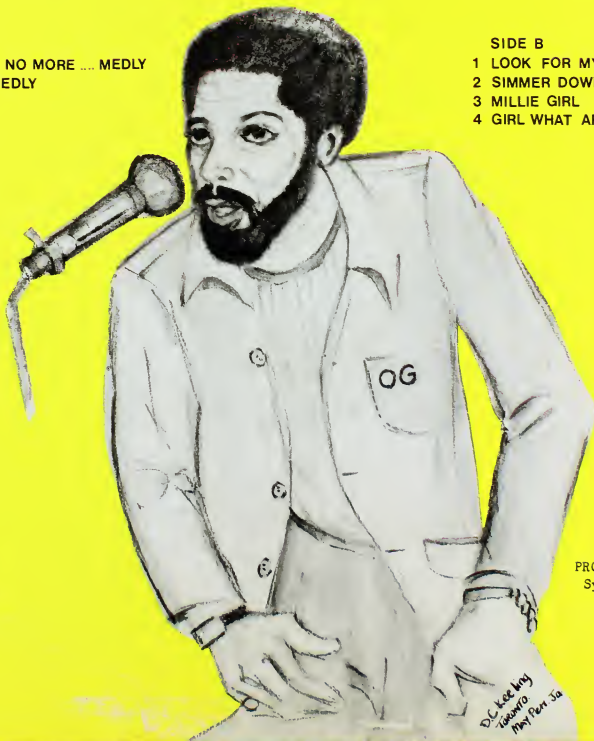
# OWEN GREY'S MEDLY HITS

## SIDE A

- 1 YOU DONT WANT ME NO MORE .... MEDLY
- 2 SHANK I SHECK .... MEDLY
- 3 SHANK I SHECK

## SIDE B

- 1 LOOK FOR MY BABY
- 2 SIMMER DOWN
- 3 MILLIE GIRL
- 4 GIRL WHAT ARE YOU DOING TO ME



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Toronto  
May 1971

# A TRIBUTE TO SOLOMON

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Piano Concerto  
Royal Liverpool Philharmonic Orchestra  
*conducted by*  
SIR ADRIAN BOULT

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Hungarian Fantasia  
The Philharmonia Orchestra  
*conducted by*  
WALTER SUSSKIND

*with written contributions from:*

JANET BAKER ★ SIR ARTHUR BLISS ★ SIR ADRIAN BOULT ★ SIR NEVILLE CARDUS  
JOSEPH COOPER ★ CLIFFORD CURZON ★ GERALD MOORE ★ EUGENE ORMANDY  
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## AWAY FROM ASGARD

DAWN THE MINSTREL  
DISTANT RUNNER  
TURN THE HANDLE  
MYSTIC WONDER

FIRE TURN THE ORE INTO STEEL  
CHARIOTS OF FIRE TURN YOUR WHEELS  
AWAY FROM ASGARD HIS HAMMER NEEDED IN THE  
NORTH  
THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS  
FORCE

BLESS THE SEEDS THAT WE SOW HELP THEM GROW  
WHAT COULD POSSIBLE TO INTO BREAD KEPUF US  
WORKERS IN THE SUN LIT ITS DONE  
NOT GIVING UP LIT WE'VE WON

OKTOSBERST CELEBRATION  
THE HARVESTS IN THE WINTERS COMING  
STREETS ALIVE WITH PEOPLE DANCING  
MUSIC FILLS THE AIR

ALPINE HORNS THROUGH VALLEYS ECHO  
MOUNTAINS TURN TO ELEGANT  
AGED LINES SUN PARKED FACES  
NOW TO BE RELEASED

DOWN ON YOUR KNEES, HIDE YOUR EYES  
LOOK LIKE A KID IN THE SKY  
FIRE TURNING ORE INTO STEEL  
CHARIOTS OF FIRE TURN YOUR WHEELS

AWAY FROM ASGARD HIS HAMMER NEEDED IN THE  
NORTH  
THE WARRING PEOPLE WILL KNOW HIS POWER AND HIS  
FORCE

BURNING SPIRITS BEYOND RED TODAY  
WHEELS TURNING WHEELS COMING BACK AGAIN

DAWN THE MINSTREL  
DISTANT RUNNER  
TURN THE HANDLE  
MYSTIC WONDER

(D. MOORE, R. HOWARD, T. FREEMAN, D. NELSON, S. BARTHS)  
VOCALS: RONDAWOMEN/ATF  
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## MAGIC IS A CHILD

AT THE TIME I WAS A LITTLE BOY  
I WAS BORN IN A ROOM  
THE FORESTS WERE MY ADVENTURE  
THERE WERE THE LEGENDS OF MY MIND  
AND THE SEEDS OF THE GOLDEN KEY  
I MADE ALL THE RULES  
ONLY I KNEW HOW TO USE THEM TO CREATE THE SCENE

MAGIC IS A CHILD  
MAGINATION IS ALIVE  
MAGIC IS MAGINATION  
A CHILD IS ALIVE

HOW THE TREES WERE SO HIGH  
THE CHEESE IN THE SKY  
WAS PART OF MY IMAGINATION  
WAS COULNS AND ELVES  
WITH SMALL MUSHROOMS SHELVES  
AS BROTHERS GRIMM WOULD TELL THEIR STORIES

OPENING MY EYES IN THE MORNING I WOULD SEE  
PATTERNS IN THE TREES MAKING SHAPES THAT WERE A  
FACE TO ME

## IN THOSE TREELess TIMES

IN THOSE TREELess TIMES  
THAT WE DREW OURSELVES  
BUT THEY NEVER KEPT  
NOW I'M A CHILD  
MAGINATION IS ALIVE  
MAGIC IS MAGINATION  
A CHILD IS ALIVE  
MAGIC IS A CHILD  
MAGINATION IS ALIVE  
MAGIC IS A CHILD  
ALIVE AS A CHILD'S MAGINATION

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## ERIEE LACKAWANNA

ROLLING AROUND THE RAILS IN THE NIGHT  
RHYTHM IN STEEL  
TURNING A SOUND IN MY HEAD  
OVER AND OVER  
REPEATS THE REFRAIN

STOP LOOK SEEMS STRANGE  
YEARS BEGINS TO FALL AWAY  
REASONS ALL CHANGES  
LEAVES ARE GREEN THEN BROWN AGAIN  
WIND THROUGH MY HAIR  
CLOSING MY EYES IN THE BREEZE  
THROUGH MY HAIR  
CHANGING THE THOUGHTS IN MY HEAD  
OVER AND OVER  
AS WE'RE SWEET AWAY

SPOOK LIGHT FASCINATION  
THERE WON'T BE NO HESITATION  
STRETCHING OUT IMAGINATION  
THIS MAY BE AN INNOVATION

SPEED OF LIGHT  
EERIE TIME AND SPACE TRIP  
WE'VE GOTTER UP TO FULL STEAM  
WHILE TRAVELLING UNDERGROUND  
WE'RE 200 YEARS FROM THE START

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## MONTIE LITE

OUT THE DOOR  
DOWN THE DUSTY VILLAGE STREETS  
COBBLES BRUIED  
AND BURNING HOT UNDER MY FEET

THE SHOPS OPEN THEIR GOODS DISPLAYED  
BEGINNING OF THE BUSINESS DAY  
SHAKING THE BAKERS LAKE TODAY  
THE OLD FOGS FIGHT THE DAY AWAY

HARK THE SOUND OF DISTANT CITY BELLS  
AS THEY FIND THEIR WAY THROUGH  
FORESTS DEEPEST DELLS

PASSING THROUGH THE EVERGLADES  
I LOOK ACROSS THE GLISTERING LAKE  
THROUGH REEDS AND FLOWERS FROGS AT PLAY  
I SEE ABOUT THE GREEN ARMY  
WATERFALLS SO MAGNIFICENT HIGH  
(CLIMB) ABOARD THE MYSTIC SHIP  
AND CAST THE LINE AWAY FROM SHORE  
I SAIL TOWARDS THE LIQUID RAIN

I FIND BEHIND THE ROARING WATERFALL  
A PLACE—WHERE THE  
MONTIE MONTIE LITES THE WATER TOWER  
AND ITS FALLING FALLING

MONTIE MONTIE LITES THE WATER TOWER  
AND ITS FALLING FALLING

MONTIE LITE ITS ONLY WATER FALLING DOWN  
HOLD UNTIL YOU DREAM YOUR WAY  
DOWN THE DUSTY VILLAGE STREETS  
DREAM YOUR DREAMS  
MONTIE LITE UNTIL YOUR FEET  
MONTIE MONTIE LITES THE WATER TOWER  
AND ITS FALLING

MONTIE LITE ITS ONLY WATER FALLING DOWN  
HOLD UNTIL YOUR DREAMS

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## LOVE TO SHARE

(KEEP YOUR WORRIES BEHIND YOU)

SON: MY FATHER SAID SON YOU ARE MUCH OLDER NOW  
TIMES COME WHEN I THINK IT'S TOO LATE  
THAT I HOPE THAT I WOULD HAVE LONG SINCE WALKED  
AWAY I HOPE THAT YOU'LL LEARN FROM ALL OF MY  
PAST MISTAKES

KEEP YOUR WORRIES BEHIND YOU

WATCHING THE SAND-PASS THRU AN  
HOURGLASS PAINTING THE BLUE IN THE SKIES  
DREAM AWAY I HEAR HIM SAY

FATHER, BUT KEEP YOUR WORRIES BEHIND YOU SO  
YOU CAN SEE WHAT'S BEFORE YOU

LAY MY SUPPLIES BY THE FIRESIDE MAKING  
THIS OUR HOME AS LONG AS WE'RE  
TOGETHER REMEMBER THE GUIDING LINES  
THAT I TAUGHT YOU NOW

AND KEEP YOUR WORRIES BEHIND YOU SO  
YOU CAN SEE WHAT'S BEFORE YOU

SON: SINCE YOU ARE OLDER NOW IT'S NOT  
TOO LATE TO BEGIN THINGS NO DOUBT  
ABOUT YOUR LIFE

FATHER: JUST KEEP YOUR WORRIES BEHIND YOU  
AND SON: SO YOU CAN SEE WHAT'S BEFORE YOU

SON: I SEE ALL OF MY YEARS THEY ARE BEFORE ME  
NOW I KNOW IT'S NOT TOO LATE NOW LET'S BEGIN

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## TRAIN FROM NOWHERE

IN A 747 OR THE SANTA MARIA  
THE NEW WORLD IS THE FOCUS OF THE  
FOREIGNER'S DREAMS

TAKEN TO THE SEA HE PAGES TO THE BRIS  
MONEY HE BOWS FLOWERS HIS NOSE HE WONT CARE

HE MAY ARRIVE IN NEW YORK OR THE SPANISH  
IN ROME  
THE SPIRIT LOOKING HARDER FOR THE PLACE  
HE'LL CALL HOME  
NEW KINGDOM IN THE MAKING THOUGH THE ODDS  
ARE AGAINST HIM

IN THE BRAND NEW OF THE MORNING  
HE'S ARRIVING AND HE'S ALWAYS THERE  
ON THE TRAIN FROM NOWHERE  
THERE IS NO ONE THERE TO GREET THE STRANGER  
BUT YOU'LL SEE HE WON'T CARE

PASSING THROUGH THE BORDERS WITH A SMILE UP  
HIS FACE  
HE ALWAYS HAS TO SLOW DOWN JUST TO JOIN THE  
HUMAN RACE  
WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE  
THE NORMAL PACE

AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN

NOW ARRIVING AT THE PLATFORM SOMEPLACE  
BUT THE TRAIN FROM NOWHERE  
THERE IS NO ONE THERE TO MEET THE STRANGER  
BUT YOU'LL SEE HE WON'T CARE

PASSING THROUGH THE BORDERS WITH A SMILE UP  
HIS FACE  
HE ALWAYS HAS TO SLOW DOWN WHEN HE JOINS THE  
HUMAN RACE  
WHICH TAKES HIM THROUGH HIS LIFE AT ONLY TWICE  
THE NORMAL PACE

AND AS SOON AS HE'S RESTED HE'LL DO IT AGAIN  
DOESN'T KNOW WHEN HE WON'T CARE  
(ON THE TRAIN FROM NOWHERE)

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## LISTEN

LISTEN TO THESE THOUGHTS AS THEY DRIFT AWAY  
WORRIED TIMES  
CAN TURN AROUND ALL THE THINGS WE DO  
BLUNDER  
BY WE HANG FOR ABOUT THE TRUTH  
SEARCHING FOR THE TIMES THAT WE LOST IN YOUTH

THERE IS NO LIGHT WITHIN MY EYES  
AS DARKNESS COMES WITH NO SURPRISE  
SHEDDING SHADOWS ON THE WALL  
AS LIGHT BEGINS TO FALL  
THESE DARK HOURS ARE A DEEP RIDE  
BUT LIFE KEEPS ON MOVIN' THO' DAYBREAK SEEMS SO  
FAR AWAY

LISTEN CAN YOU HEAR ME  
CONQUEROR TAKES ME AS I SING THIS SONG  
LEAVES ME NOTHING TO DO BUT TRY AGAIN  
RIGHT OR WRONG YOU'VE GONNA SEE A CHANGE IN ME

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## ON THE RUN (THE TRUCKER)

HEY COME ON OVER ON IN  
TELL ME HOW YOUR LIFE HAS BEEN  
DOES IT CATCH UP ON THE RUN  
LIFE IS LIKE THE SETTING SUN  
BEAUTIFUL BUT THEN IT'S GONE  
DOES IT CATCH UP ON THE RUN ARE  
THE YESTERDAY'S DREAMS ALL THAT'S LEFT ON MY MIND

NOBODY ANSWERS BUT THE VOICE FROM INSIDE  
AND IT'S SO LONG SINCE I HAD TIME FOR A PHONE CALL  
IT'S BEEN SO LONG DONTKONDA KNOW WHAT I MEAN  
ENDING ME SOMEONE CAN SAY  
TELL ME HOW YOU FEEL

TELL ME THAT IT'S REAL TODAY  
DOES IT CATCH UP ON THE RUN  
HEY I HEAR YOU'RE DOING WELL  
BUT I MUST BE WORKING HARD AS HELL  
DOES IT CATCH UP ON THE RUN

THEN I HEAR MUSIC AS RHYTHMS REVIVE  
AM I STILL DREAMING SAYS THE VOICE FROM INSIDE

MY WORKING SO HARD I FEEL LAZY IN THE MORNING  
ALWAYS ON CALL ALWAYS TO LEAVE WITHOUT A WARNING  
AND IT'S SO LONG

SINCE I HAD YOU HERE TO TALK TO  
IT'S BEEN SO LONG DONTKONDA KNOW WHAT I MEAN  
ENDING ME SOMEONE CAN SAY  
TELL ME HOW YOU FEEL

TELL ME THAT IT'S REAL TODAY  
DOES IT CATCH UP ON THE RUN  
HEAR I HEAR YOU'RE DOING WELL  
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AND IT'S SO LONG

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TELL ME HOW YOU FEEL

TELL ME THAT IT'S REAL TODAY  
DOES IT CATCH UP ON THE RUN  
HEY I HEAR YOU'RE DOING WELL  
BUT I MUST BE WORKING HARD AS HELL  
DOES IT CATCH UP ON THE RUN

THEN I HEAR MUSIC AS RHYTHMS REVIVE  
AM I STILL DREAMING SAYS THE VOICE FROM INSIDE



# god guts & guns

Songs by Jeff Ampolsk

this album is for gorden and sis the most selfless  
people I know

cover design, gorden friesen  
produced by gorden friesen and alan senauke  
mandolin and electric guitar, alan senauke  
electric guitar, bob norman  
bass, jerry mitnick  
guitar, jeff ampolsk  
engineer, mike sobol  
all songs copyright and written 1976  
by jeff ampolsk and Low Lite Music

## SALLY SELLS HER CHARMS FOR MONEY THESE DAYS

well the sun was on the slide  
the moon was on the rise  
she walked the quarter lookin for a man  
but she weren't the painted lady  
that you've often heard about  
she was just another pretty girl  
whose money had run out

### Refrain

Sally sells her charms for money these days  
ain't that an awful way to pass the time  
sally sells her charms for money these days  
but i can't help believin that she was so much happier  
when she didn't have a dime

well she stands out on the corner  
down at bourbon and toulouse  
waitin for a catcall or a smile  
knowin if she stays there  
hanging half out of her clothes  
she'll make that other fifty in a while

### Refrain

She was tired of all the lovers  
tired of all the lies  
tired of all the lines she'd heard before  
tired of all the housechore  
tired of so much more  
but mainly she was tired of bein poor

### Refrain

## BASKETBALL HERO

First two names was george washington  
his last name was brown  
great big basketball player  
from a little bitty louisiana town

and his daddy was just a farm worker  
and his momma was only a maid  
but everyone knew deep down in their hearts  
That george'd be a big star one day

So george went to school in new orleans  
and he played for st. augustine  
and he lived with his good uncle william  
and also his pretty aunt jean  
deep down in the depths of the ghetto  
but not to be there for too long  
cause georgie had won him a scholarship  
for him to play basketball on

now george was a star at the college  
by himself he saved every game  
yea george was so good  
on the basketball wood  
that all the white folks knew him by name  
as the years run by he run harder  
down the road to basketball fame  
when a bad run of luck and a big diesel truck  
made george paraplegically lame

so now there's no cheers for the hero  
white folks call him jungle bunny instead  
and the doctor who got him addicted  
says "just thank the lord you're not dead"  
yea it's back to the ghetto for georgie  
back to welfare and dreams that can't wait  
ain't it weird ain't it weird  
how a flip of the coin  
can change the niggers we love into the niggers we hate

I was fixin' to ship out when an old sailor told me this.

## STARTED OFF LONESOME

well i started off lonesome  
but i ended up blue  
for the life of a sailor  
it will do that to you

yea you'll cling to the bottle  
and you'll forsake your friends  
and you'll marry the ocean  
and you'll drink to the end

seen a many young writer  
lose his talent to wine  
for a pen don't move easy  
in a burgandy mind

and a many young singer  
lose all of his songs  
to singing how sailin  
set his life off all wrong

well they pay us by the piece they don't pay us by the hour  
I thought that went out long ago  
and the bosses around here walkin' round like  
they're our saviors think we're too blind to realize  
we're jus' inexpensive labor

#### Refrain

well I live inside the project down by St. Thomas Street  
every mornin' I walk to work through the St. Thomas fog  
it ain't too bad ya see in a couple of years  
mop factory gonna buy me a seein' eye dog

#### Refrain

yeah my name is Edward Tyner and  
I'm blind as I can be  
like I said before it weren't the worst thing  
that ever happened to me no  
so if you know a blind man, please do him this one favor  
tell him take a tip from me  
starve before you work at the mop factory

#### GOD GUTS AND GUNS

it was wet and cold on Bourbon Street and I was hot and dry  
so I dropped into a barroom; they were out of bourbon  
so I ordered rye  
the barmaid stared down at me through the pancake on  
her face  
asked me what a guy who dressed like me was doin' in  
the place  
said I didn't know  
she said it didn't matter though cause business had been  
a little slow  
and as long as I was drinkin' she was gonna  
let it slide yeah she was gonna let it go  
so I stared up at the bar stage where a naked girl  
was shakin' everything she owned  
to the rythm of the latest A.M. radio don't say a damned  
thing drone  
yeah she was tellin' them old conventioners to run away  
from home  
by every once in a while shakin' a couple of parts that was  
previously unknown  
now I was gettin' bored and high; my tab was gettin' higher  
I figured it be best for me to be sayin' my good-byes  
when this one old man come up sat down next to me  
said son you can thank American freedom to God Guts  
and Guns

#### Refrain

he said God Guts and Guns made America free  
at any price we must keep all three  
God Guts and Guns young man can't you see  
that's the cornerstone of American liberty

well he lectured on the evils of gun control  
threw in a couple of words about how the savior pulled  
himself up out the hole  
said he didn't know for sure but he'd been told  
that the jungle bunnies was usin' welfare to buy weapons  
on the public dole

yeah he talked about Christian society and whiteman's  
privileged destiny race war comin' in 1983  
and if I was a man I'd go out and join the klu klux klan  
told him I was a simple man and all them heavy questions  
of philosophy left me without too much to say  
but didn't he think a few too many people was gettin'  
shot to death these days  
he said now that's what I don't understand

how come all you young fellas daon't realize  
that if everybody a had a gun on their hip  
nobody would shoot anybody cause everybody would be  
too scared to die  
that made sense  
he repeated his refrain

#### Refrain

now a crowd it gathered round us two  
for him they'd cheer for me they'd boo  
if I'd had a gun I prob'ly would have shot a few  
but since I didn't I figured it was time to change my tune  
so I told him I'd been meanin' to buy me one of them shootin'  
pens  
only my drinkin' habit kept my wallet thin  
so if he'd kindly buy a round  
tomorrow I'd put my payment down  
well he bought one for me and one for the bar  
just then them hundred and forty seven American legionnaires  
struck up a hymn like a bunch of newborn rock and roll  
stars

they sang

#### Refrain

now four a clock come; they closed the bar  
we's walkin' down Bourbon Street arm and arm  
cheek to cheek and shoulder to shoulder  
gettin' drunker and feelin' bolder  
looked behind and what did I see?  
all them legionnaires followin' him and me  
so we figured we'd show New Orleans who we are  
by pullin' a raid on Pete's gay bar

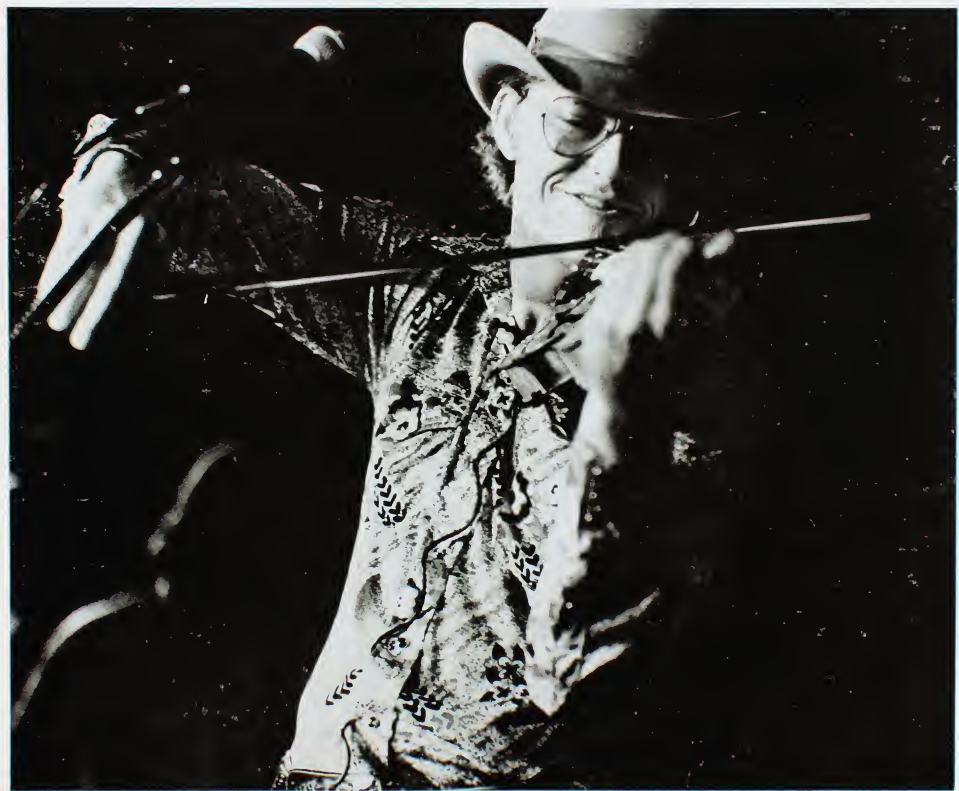
yeah we beat them sissy's till they was almost dead  
tore the whole damned bar to shreds  
old man grabbed the manager and this is what he said  
said "set ya free if you sing along with me"  
manager began to sing

#### Refrain

things was gettin' mighty odd when in popped this fellow  
from the riot squad  
hit a couple of female impersonators over the head  
put his hand to my ears and this is what he said  
said job well done boys job well done  
but accordin' to the city's protocol  
seems I'm gonna half to arrest you all  
but don't worry none cause when you get to jail  
fraternal order of police is gonna post your bail  
well went to jail got out all right  
went to court the followin' night  
judge was lookin' hungry and lean  
said thank you boys for keepin' the city clean  
this whole damned story might sound absurd  
but it ain't the funniest thing I heard  
no to tell you the truth the funniest thing  
is when the judge and the jury began to sing

#### Refrain

# ALVIN CROW



# ALVIN CROW and The Neon Angels

---

## SIDE ONE:

1. DYNAMITE DIANA 2:48  
(Alvin Crow, Lone Grove Music, Inc., BMI)
2. TROUBLE, LONELINESS, AND SORROW 3:33  
(Alvin Crow, Lone Grove Music, Inc., BMI)
3. CHAINS ON ME 2:30  
(Alvin Crow, Lone Grove Music, Inc., BMI)
4. FADED LOVE/MAIDEN'S PRAYER 3:35  
(John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
5. ROLY POLY 2:18  
(Fred Rose, Milene Music, Inc., ASCAP)

## SIDE TWO

1. SAN ANTONIO ROSE 2:55  
(Bob Wills, Bourne Music, Inc., ASCAP)
2. (Now and Then There's) A FOOL SUCH AS I 2:55  
(Bill Trader, MCA, Inc., ASCAP)
3. OKLAHOMA HILLS 3:42  
(Jack Guthrie, Michael H. Golden, Inc., ASCAP)
4. HEART OVER MIND 2:43  
(Mel Tillis, Cedarwood Publishing Co., Inc., BMI)
5. TOO LONELY, TOO LONG 2:45  
(Jim Owen, Sawgrass Music Publishing, Inc., BMI)

---

## THE BAND:

ALVIN CROW / Vocals, Guitar, and Fiddle

RICK CROW / Bass

ROGER CRABTREE / Harmonica

ALAN FULFER / Drums

---

© 1979 Big Wheel Records, © 1973, 1979 Big Wheel Records

All selections were recorded at Sunset-Burnet Studios, Dallas, Texas, 1973. Phil York, engineer; Ronnie Roark, producer. Cover photo by Scott Newton.  
"Dynamite Diana" b/w "Chains On Me" previously released as a single on Big Wheel Records, 60004 Bull Creek Road, Austin, Texas 78757



LIMITED EDITION  
CREAMY COLORED  
VINYL



CRAZY

*Sam Keritz: customized Gibson Sonex electric guitar,  
fuzz-wah pedal, background howls.*

*Paul Normanly: electric bass.*

*Michelle Menard: vocals, tambourine.*

*Jeff Palmer: drums.*

*Eric Peterson: electric piano, Spribattit spring instrument*

*Nendy Niles: clarinet.*

*Engineered and mixed live to two-track  
by Aaron Nadelman at Big Rehab Studios,  
(415-822-5748 or 426-3421) on January 20, 1995.*

*Front cover painting by Eun Young Lee, photographed  
by Ellen McDermott. (contact Eun Young c/o SuperChimp)*

*Back photograph by Stella Price.*

*Thanks to: Aaron Nadelman, Eun Young Lee, Ellen McDermott,  
Stella Price, Steven Daubenspeck, Gino Robair, Mark Sieling,  
Ben Rieseling, and Michelle Bailey.*

*c/o SuperChimp,  
P.O. Box 44776,  
San Francisco, Ca. 94146 USA*



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OR-010

A black and white portrait of Etta James. She is smiling and looking slightly to the left. She has short, curly hair and is wearing a dark, patterned necklace. Her right hand is raised near her face. The background is dark and out of focus.

**Etta  
James**

**"Big Red"**

# Etta James "Big Red"

## **SIDE 1**

1. AT LAST
2. IF I CAN'T HAVE YOU
3. ALL I COULD DO WAS CRY
4. SOMETHING'S GOT A HOLD ON ME
5. FOOL THAT I AM
6. MY HEART CRIES
7. TELL MAMA

## **SIDE 2**

1. STOP THE WEDDING
2. DREAM
3. MY DEAREST DARLING
4. DON'T CRY BABY
5. SPOON FULL
6. TRUST IN ME
7. SUNDAY KIND OF LOVE

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# PRIMITIVE PIANO

billie pierce  
speckled red  
doug suggs  
james robinson



THE SIRENS  
RECORDS  
101

THE SIRENS  
RECORDS  
101

# PRIMITIVE

# PIANO

Some eighteen years ago, Erwin Helfer produced this album on Tone Records with the help of Bill Russell and Ralph Heitt. Recognizing the lasting and unique abilities of these four pianists, Mr. Helfer welcomes the reissuing of this album with the same enthusiasm that he recorded

it. The direct and indirect influence of boogie piano on many blues, jazz, and rock musicians is undeniable. Thus we have Primitive Piano; not in the sense that it is unsophisticated, but in its musical strength and purity.

## BILLIE PIERCE

- Get A Working Man
- Panama Rag
- In The Racket

Billie Pierce described her talents as "just a gift." Born in Pensecola, Florida in 1906 to a musical family in which both her parents and her six sisters played the piano, she got a feeling for the piano at a young age. When only 15, she replaced Clarence Williams as Bessie Smith's accompanist. Her playing was later heard behind George Lewis, Alphonse Picou, and Ida Cox as well as the trumpet of her husband, De De. Billie was also a soloist and songwriter. "In the Racket" is one of her own songs. Until her death in 1974, Billie was often heard playing in New Orleans.

## SPECKLED RED

- Dad's Piece
- Early In The Morning
- Oh Red

Rufus Perryman, nicknamed Speckled Red because he was albino, was born in 1892 in Monroe, Louisiana. Like most blues and stomp players, Red was basically self-taught. His father started him in the direction of church music. But when the family moved to Atlanta, Red became a full-time blues pianist. Soon his profession led him throughout much of the country, notably Memphis, Kansas City, St. Louis, New York, and Detroit, where he was known as Detroit Red. He came in contact with Will Ezell and Charlie Spand in Detroit; Count Basie, Joe Turner, and Sam Price in K.C.; and Walter Davis, Peetie Wheatstraw, and Jimmy Oden in St. Louis.

His first recording was a tame version of "The Dirty Dozens," cut in Memphis for Brunswick. This was 1929. A year later, he rerecorded the "Dozens" with "Wilkins Street Stomp" in Chicago. Red all but disappeared from music during the depression until Walter Davis arranged a recording session for Red with Bluebird in 1938. Among the songs cut were "St. Louis Stomp" and "Doing the Georgia." In 1941 Red settled in St. Louis, working as a porter. He became popular for a third time in the mid 1950's, when the recordings on this album were made. He died in 1973.

## DOUG SUGGS

- Doug's Jump
- Sweet Patootie

Doug Suggs was born in December of 1894 in St. Louis. The influence of Claude Brown, composer of "Sweet Patootie," can be heard in Doug's playing. Doug spent his professional career in Chicago, often playing at memorable "house rent" parties with the likes of Pine Top Smith, Albert Ammons, Clarence Lofton, and Jimmy Yancey. But Suggs' personal style kept him from being lost among these "bigger names." In the later years of his life, Suggs worked at Comiskey Park and the Merchandise Mart as a porter, as playing jobs became scarce.

## JAMES ROBINSON

- Bat's Blues
- Four O'clock

James "Bat, the Hummingbird" Robinson was born in Algiers, Louisiana on Christmas Day, 1903, and spent most of his childhood in Memphis. James' interest in music started when his father taught him to play drums and piano. In the 1920's he lived in Chicago where he played drums for Louis Armstrong at the Sunset Cafe. He also had musical ties with Chippie Hill, Epie Moan, and Elzadie Robinson. He earned the name "Hummingbird" because of his tendency to hum or grunt while he played. In the 1930's Bat moved to St. Louis, where he eventually died. Although James never had a large following, his recordings on Vocalian and Gennet are noteworthy.

Thanks to John Steiner / Special thanks to Bruce Kaplan, Jerry

Album  
produced  
by  
David  
Goldberg  
Barry  
Dolins  
Steven B.  
Dolins

fontana

# THE PASSIONATE MUSIC OF THE GYPSY CARAVAN



*Played by a family of wandering Gypsies*

**TATA MIRANDO & HIS SONS**



PRINTED IN U.S.A.

MONO MGF 27512



# THE PASSIONATE MUSIC OF THE GYPSY CARAVAN

Russian Folksongs.....	4:45
Csak Egy Kislány.....	2:23
Dobra Dobra.....	1:50
Armenian Folksongs.....	4:38
Bessarabyanka.....	5:30
Black Eyes.....	3:44
Latzso Daijo.....	4:43
Le Rossignol.....	3:55
Cserebogare.....	4:50
Iboyan.....	3:32

All Selections Are Traditional

The music of the gypsies is a panorama of their life. It tells of their never-ending struggle for survival; their nomadic wandering from land to land; their experiences, their joys and their woes. It's a composite of music from many countries and characteristically, it covers a wide range of moods—pathos to joy, sorrow to happiness—perhaps in a way no other music is capable of doing.

To the gypsy, music is more than just a diversion, it's a way of life. The music represents this life. It's folk music in the ultimate sense of the word, because it's truly music of a people, telling their story. And in the final analysis, it's understood and appreciated and loved for the same reason.

Tata Mirando is a true gypsy. He still roams with his ever-increasing family from country to country making music wherever he goes. A native of Hungary, he's equally at home in Greece, Italy, France, Austria, Germany and the Netherlands.

He plays the double bass in a gypsy orchestra—his own gypsy orchestra—and besides himself, all the players are his sons. The eight children gather around their father daily, practicing with the man who has been their first and only teacher.

There is no disagreement in the orchestra, Tata is master and his word is law. In this way he has kept the family together through the years, surviving two world wars and countless personal crises.

Tata's gypsy orchestra is different from many. He uses two guitars to replace the customary cimbalom. (The latter instrument was too expensive to buy, so Tata decided to substitute.) The guitars not only proved a good substitute but have given the orchestra a new rich and warm tone.

Also, Tata's orchestra has not one prima, but two. Once or twice every evening, the eldest son, Morchi surrenders his place to his younger brother Moro, and the boys engage in a bit of friendly rivalry.

In "The Passionate Music Of The Gypsy Caravan," Tata Mirando and his boys present some of the all-time greats in gypsy repertoire. The music is from Russia, Armenia, Czechoslovakia, Roumania and Hungary. It runs the gamut of gypsy lore, from such songs as "Csak Egy Kislány," (Just A Little Girl) one of Hungary's classic love songs, to "Friss Csardas" (new dance) a rousing version of the gypsy's traditional folk dance. Listen, as the gypsies play!

Fontana Records • Chicago 1, Illinois • Printed in U.S.A.



TATA MIRANDO  
&  
HIS SONS

ORIGINAL MOTION PICTURE SOUNDTRACKS



## IN THE GOOD OLD SUMMERTIME

Judy  
Garland

Van  
Johnson



SIDE ONE

IN THE GOOD OLD SUMMERTIME

1. I DON'T CARE (2:06)  
Judy Garland
2. MEET ME TONIGHT IN DREAMLAND (2:25)  
Judy Garland
3. PLAY THAT BARBER SHOP CHORD (2:22)  
Judy Garland & The King's Men
4. LAST NIGHT WHEN WE WERE YOUNG (2:52)  
Judy Garland
5. PUT YOUR ARMS AROUND ME HONEY (2:44)  
Judy Garland
6. MERRY CHRISTMAS (2:42)  
Judy Garland

CAST

Veronica Fisher .....	Judy Garland
Andrew Deiby Larkin .....	Van Johnson
Otto Oberkuglen .....	S.Z. "Cuddles" Sakall
Nellie Burke .....	Spring Byington
Rudy Hansen .....	Clinton Sundberg
Hickey .....	Buster Keaton
Louise Parkson .....	Marcia Van Dyke
Aunt Addie .....	Lillian Bronson

S.Z. "CUDDLES" SAKALL • SPRING BYINGTON  
A ROBERT Z. LEONARD PRODUCTION

Written for the screen by ALBERT HACKETT, FRANCES GOODRICH and IVAN TORS

From a Screen Play by SAMSON RAPHANSON and a Play by NIKOLUS LASCLO

Directed by ROBERT Z. LEONARD • Produced by JOE PASTERNAK

SIDE TWO

GOOD NEWS

1. GOOD NEWS (Tait College) (2:35)  
Joan McCracken
2. HE'S A LADIES MAN (2:32)  
Peter Lawford
3. LUCKY IN LOVE (3:05)  
Pat Marshall, Peter Lawford & June Allyson
4. THE FRENCH LESSON (2:28)  
June Allyson & Peter Lawford
5. THE BEST THINGS IN LIFE ARE FREE (2:54)  
June Allyson & Peter Lawford
6. PASS THAT PEACE PIPE (3:05)  
Joan McCracken
7. JUST IMAGINE (2:48)  
June Allyson
8. THE VARSITY DRAG (2:47)  
June Allyson & Peter Lawford

Orchestra and Chorus Conducted by Lennie Hayton

PATRICIA MARSHALL JOAN MCCRACKEN RAY McDONALD  
AMEL THORNE

Screen Play by BETTY COMDEN and ADOLPH GREEN • Based on the Musical Comedy by  
LAWRENCE SCHWAR, LEW BROWN, FRANK MANDEL, B.G. DAVIS and RAY HENDERSON  
A METRO-GOLDWYN-MAYER PICTURE

Produced by CHARLES WALTERS Directed by ARTHUR FREED

# JUDY GARLAND

Meet Me In St. Louis  
and  
The Harvey Girls



**MCFM 2588**

mono

OC 682 a 96110M

MAP 7768

# JUDY GARLAND

sings selections from the Metro-Goldwyn-Mayer Pictures  
**Meet Me In St. Louis and The Harvey Girls**



Side One

from "Meet Me In St. Louis"

1. **MEET ME IN ST. LOUIS, LOUIS**  
(Miles-Starting)

2. **SKIP TO MY LOU**  
(Martin-Diane)

3. **THE TROLLEY SONG**  
(Martin-Diane)

4. **BOYS AND GIRLS LIKE YOU AND ME**  
(Rodgers-Harcourt-Harris [I])

5. **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**  
(Martin-Diane)

6. **THE BOY NEXT DOOR**  
(Martin-Diane)

With Orchestra Directed by THOROLF STOLTE

MCA Records Inc.

Side Two

from "The Harvey Girls"

1. **ON THE ATCHESON,  
TOPEKA AND THE SANTA FE**

2. **IN THE VALLEY  
(WHERE THE EVENIN' SUN GOES DOWN)**

3. **WAIT AND SEE**  
with Kenny Baker

4. **SWING YOUR PARTNER ROUND AND ROUND**

5. **IT'S A GREAT BIG WORLD**  
with Virginia O'Brien and Betty Russell

6. **THE WILD, WILD WEST**  
with Virginia O'Brien

All selections composed by Harry Warren and Johnny Mercer  
Orchestra and Chorus under direction of LENNIE HAYTON

7501 - Capitol B Lathrop Ave. L.S.

**MCA RECORDS**

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Caliban 6048

Original Production



Joan Crawford  
Walter Huston  
**RAIN**

Caliban 6048



Original Production



Joan Crawford  
Walter Huston  
**RAIN**

CAST: Joan Crawford, Walter Huston, William Gargan, Beulah Bondi, Matt Moore, Kendall Lee, Guy Kibbee, Walter Catlett, Ben Hendricks, Jr., Fred Howard.

Featuring:

RAIN THEME  
ST. LOUIS BLUES  
THE SHIPS SAIL IN...SAIL OUT  
WABASH BLUES



HERMAN LEVIN'S PRODUCTION

TDL-5200  
STEREO



# THE GREAT WHITE HOPE

A Play by

**HOWARD SACKLER**

Starring

**JAMES EARL JONES**

Featuring

**JANE ALEXANDER, GEORGE MATHEWS  
LOU GILBERT, JON CYPHER, JERRY LAWS  
GEORGE EBELING, PETER MASTERSON  
MARLENE WARFIELD, HILDA HAYNES  
EUGENE R. WOOD  
AND THE BROADWAY CAST OF 60**

Scenery Designed by

**ROBIN WAGNER**

Costumes Designed by

**DAVID TOSER**

Lighting Designed by

**JOHN GLEASON**

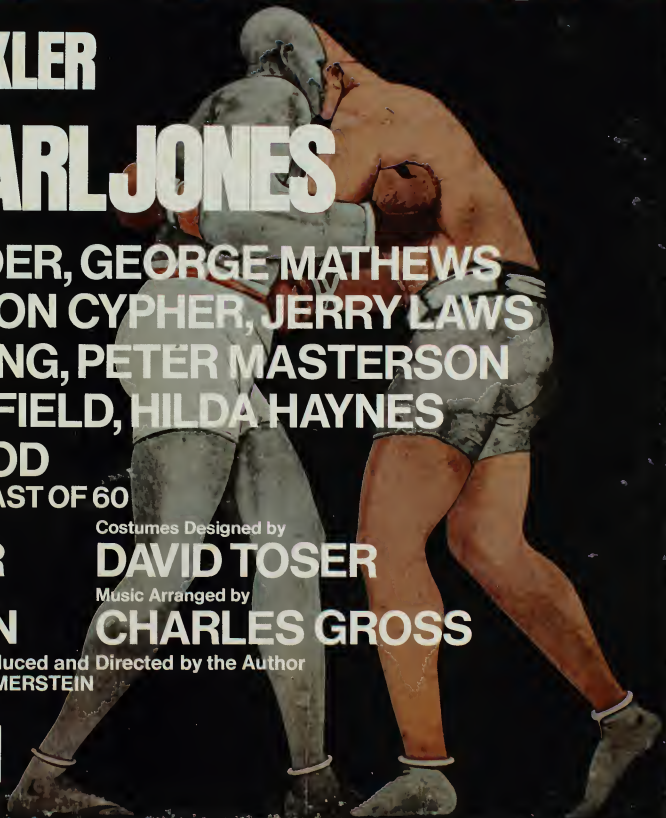
Music Arranged by

**CHARLES GROSS**

A Tetragrammaton Recording Produced and Directed by the Author  
Executive Producer WILLIAM HAMMERSTEIN

Directed by

**EDWIN SHERIN**



"'THE GREAT WHITE HOPE' is a theatrical experience that should not be missed."

— Clive Barnes, *New York Times*

"A great epic drama. James Earl Jones' great performance is one of enormous power, subtlety and wit. 'THE GREAT WHITE HOPE' has an enormous cast, sixty people, it moves swiftly, it has raw violence, race hatred, sex, envy, and jangly music. This play shows how exciting and powerful the theater can be."

— Leonard Probst, *NBC-TV*

"This play is of the best that the American theater has to offer."

— Stewart Klein, *WNEW-TV*

"Tremendous! One of the great theater experiences of my life."

— Ed Sullivan

"A galvanic triumph of the emotions."

— Jack O'Brien, *King Features Syndicate*

"The play has the kind of size — the raw power — the masculinity — that nobody has been providing for our theater. It is there, muscular and pounding and driving, it is easily magnificent."

— Martin Gottfried, *Women's Wear*

"A fascinating overwhelming hit!"

— Leonard Lyons

"A piece of great theater. It has two sensational performances by Jane Alexander and James Earl Jones."

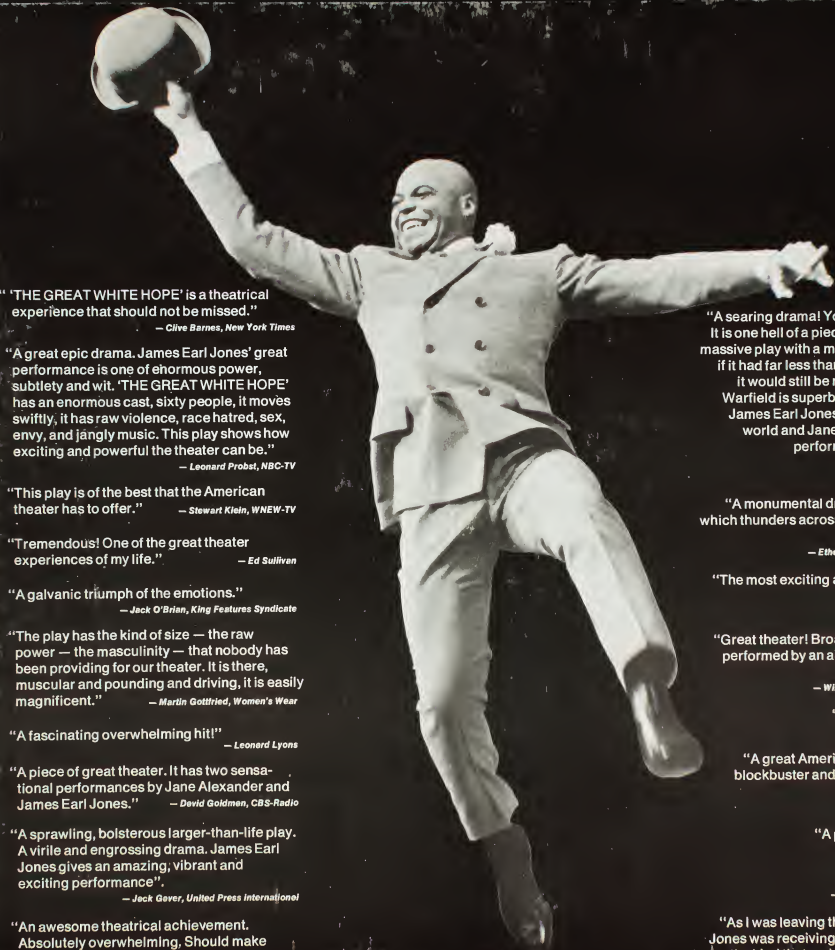
— David Goldstein, *CBS-Radio*

"A sprawling, bolsterous larger-than-life play. A virile and engrossing drama. James Earl Jones gives an amazing, vibrant and exciting performance."

— Jack Gaver, *United Press International*

"An awesome theatrical achievement. Absolutely overwhelming. Should make one of the all-time greatest original cast recordings."

— Harry J. Gittes, *CSC*



"A searing drama! You will never forget it. It is one hell of a piece of theater. This is a massive play with a massive cast. But even if it had far less than the sixty odd actors it would still be magnificent. Marlene Warfield is superb. The performance of James Earl Jones is literally out of this world and Jane Alexander turns in a performance guaranteed to wrench your soul."

— Allan Jefferys, *ABC-TV*

"A monumental dramatic achievement which thunders across the stage. A blazing melodrama."

— Ethel Colby, *Journal of Commerce*

"The most exciting and potent play of the decade."

— Joe Franklin, *WOR-TV*

"Great theater! Broadway at its very best performed by an absolutely electrifying cast."

— William Glover, *Associated Press*

"A thrilling knockout!"

— Walter Winchell

"A great American epic. A knockout, blockbuster and smash hit. This is the big one."

— Alvin Klein, *WNYC*

"A powerful epic drama!"

— Sandy Lesberg, *WOR*

"Magnificent!"

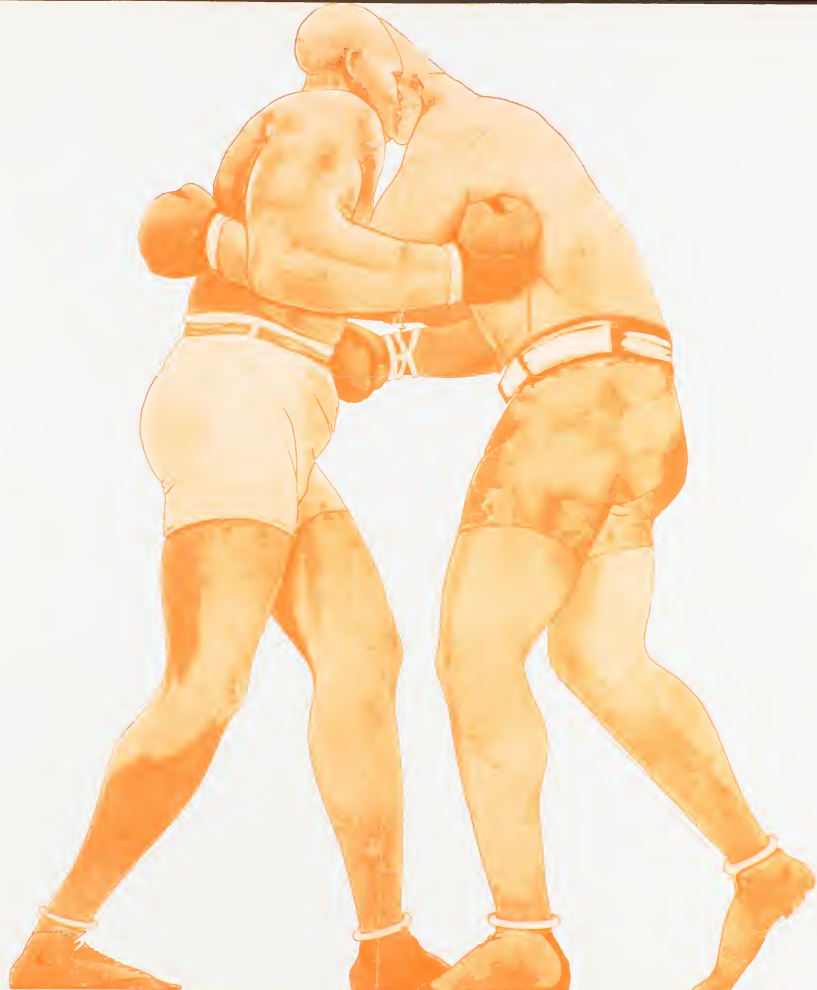
— Charles McHarry, *Daily News*

"As I was leaving the theater James Earl Jones was receiving a standing ovation of the kind that makes Broadway history."

— Clive Barnes, *New York Times*

TDL-5200

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### SIDE A

In einem Polenstädtchen  
(Meyer/Christ)

Ein Männlein steht im Walde  
(Meyer/Christ)

Ach, da kommt der Gute  
(Meyer/Christ)

Ohne Hemden, ohne Hosen  
(Alzner)

Zeig mir mal dein Muttermal  
(Meyer/Christ)

'ne Hochzeit ist lustig  
(Meyer/Christ)

### SIDE B

In Honolulu  
(The Leightons)

Max, du hast mir was gestohlen  
(Meyer/Christ)

Wenn einer noch an Wunder glaubt  
(Meyer/Christ)

Wenn zwei Jungvermählte flittern  
(Meyer/Christ)

Beim ersten Mal da tut's noch weh  
(Eisbrenner/Käutner)

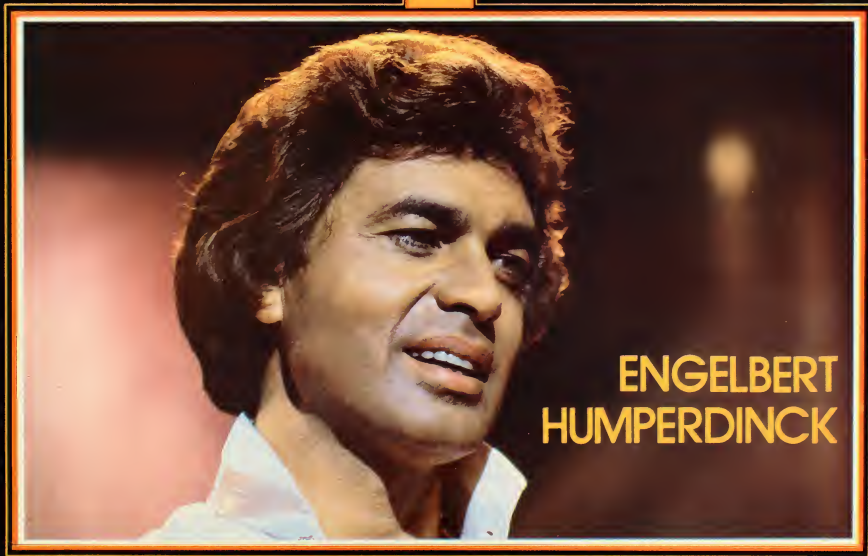
Das Schönsche auf der Welt  
(Meyer/Christ)

# POP • GIGANTES DEL POP • POP

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Vol. 34

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ENGELBERT  
HUMPERDINCK

DECCA

# POP • GIGANTES DEL POP •

**Vol. 34**

## ENGELBERT HUMPERDINCK

**Side A**

1. **RELEASE ME** 3:15  
(Miller/Williams/Yount/Harris) © 1967 Palace M.
2. **A MAN WITHOUT LOVE** 3:20  
(Pace/Livraghi/Mason/Panzetti) © 1968 Britico/Valley Music
3. **THE WAY IT USED TO BE** 3:09  
(Cassano/Conti/Cook/Greenaway/Argento) © 1969 Britico/Marius
4. **QUANDO QUANDO QUANDO** 3:15  
(Testa/Rents/Boone) © 1968 Britico/Warner Bros. Music
5. **EVERYBODY KNOWS (WE'RE THROUGH)** 2:10  
(Reed/Mason) © 1967 Donna Music
6. **THERE'S A KIND OF HUSH (ALL OVER THE WORLD)** 2:51  
(Reed/Stephens) © 1967 Donna Music
7. **THERE GOES MY EVERYTHING** 2:50  
(Frazier) © 1967 Burlington Music

**Side B**

1. **LES BYCYCLETES DE BELSIZE** 3:10  
(Reed/Mason) © 1968 Donna Music
2. **WINTER WORLD OF LOVE** 3:20  
(Reed/Mason) © 1969 Donna Music
3. **I'M A BETTER MAN (FOR HAVING LOVED YOU)** 2:50  
(Bacharach/David) © 1969 Blue Seas/Jac Music
4. **TEN GUITARS** 2:40  
(Mills) © 1967 Valley Music
5. **MY WORLD** 2:50  
(Pes/Fontana/Mello) © 1967 Britico/Robert Mellin
6. **AM I THAT EASY TO FORGET** 3:05  
(Belew/Stevenson) © 1968 Palace Music
7. **THE LAST WALTZ** 2:58  
(Reed/Mason) © 1967 Donna Music

**DECCA**

VL 73902

# THE FOUR ACES WRITTEN ON THE WIND

WRITTEN ON THE WIND  
DAY BY DAY  
SOMEBODY ELSE IS TAKING MY PLACE  
HI-LILI HI-LO  
AROUND THE WORLD  
WHATEVER WILL BE, WILL BE  
TRUE LOVE  
HAVE YOU EVER BEEN LONELY  
MY REVERIE  
HEARTACHES

STEREO



# THE FOUR ACES • *Written On The Wind*

Side One  
WRITTEN ON THE WIND  
DAY BY DAY  
SOMEbody ELSE IS TAKING MY PLACE  
HI-LILI HI-LO  
AROUND THE WORLD

V. Young-S. Cahn  
Sammy Cahn-Axel Stordahl-Paul Weston  
Glick Howard-Bob Ellsworth-Russ Morgan  
Bronislaw Kaper-Helen Deutsch  
Victor Young-Harold Adamson

Side Two  
WHATEVER WILL BE, WILL BE (Que Será, Será)  
TRUE LOVE  
HAVE YOU EVER BEEN LONELY Have You Ever Been Blue Peter DeRose-George Brown  
MY REVERIE  
HEARTACHES

Jay Livingston-Ray Evans  
Cole Porter  
Larry Clinton—Based on Claude Debussy's REVERIE  
John Klenner-Al Hoffman

Directed by JACK FLEIS

Cover Photo: BILL LEVY

The wave of nostalgia now sweeping across the country has provided a whole new generation of record buyers an opportunity to hear the original hits of the Fifties, done in their original form by the same artists who made them the hits of that era. One of the most important and popular acts of that period was The Four Aces, whose distinctive sound and unusual harmony made them the top vocal group of the Fifties.

Al, Dave, Sod and Lou set the pattern for all vocal groups that followed. Their shuffle beat and on-stage choreography set them apart from the many imitators that came into being after their fantastic success both on records and on the theater/night-club circuit. The Four Aces could turn almost any song into a hit. This collection of revivals from the Fifties includes some unforgettable tunes from the motion pictures, along with some great standards from the pens of some of our most famous composers.

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Vienna Philharmonic Orchestra

## RICHARD STRAUSS

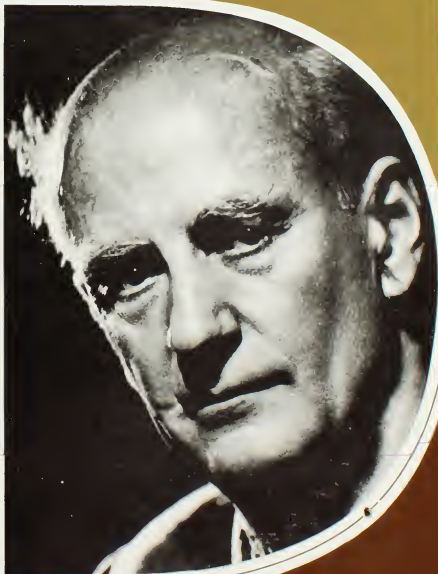
TILL EULENSPIEGEL  
DON JUAN

DEATH AND TRANSFIGURATION

---

Recommended for Furtwängler addicts and for those who enjoy the magic of a great interpreter... His performance of *Till Eulenspiegel* is full of affection for that rascally character... The sound is very good for the 1950's.

*Trevor Harvey in The Gramophone*



## 3-6

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FRANZ SCHUBERT  
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Sinfonia n. 8 in si minore D 759 "Incompiuta"

*Registrazione di 1970*



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HALL, CANTELOUBE  
DOWLAND, LISZT  
MARTIN KATZ

Piano

VON STADE

AMERICA

M 35127



PRODUCED BY PAUL MYERS  
SONG RECITAL  
MARTIN KATZ, PIANO

# REDEMPTION

## SIDE ONE:

DOWLAND: "Come again, sweet love doth now invite"

DOWLAND: "Sorrows, stay,"

PURCELL: "The Blessed Virgin's Expostulation"

LISZT: "Die drei Zigeuner"

LISZT: "Zine, Zine, Zine!"

LISZT: "Oh! Quand je dors"

SIDE TWO:

DEBUSSY: Chansons de Bilis: "La Flûte de Pan," "La Chèvre" • "Le Tombeau des naïades"

CATLOUÈCHE: Chans de France: "Après de la pluie"

"Où ira-t-on pleurer?"

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Iran Spink in English Song, Dowland to Purcell says that the brooding melancholy and conservative technique in Dowland was pushed as far as it could go to achieve an intensity of expression unequalled in England until Henry Purcell (1659-1695), who dominated at the end of the century as Dowland had at the beginning. Purcell ran the gamut of composing music for plays and operas, as well as anthems, hymns, psalms, canons, odes, carols, catches, vocal duets and songs with continuo. He has been called "one of the greatest and most original of English composers," and in the England of the Restoration he forged new traditions out of old English and Italian ones, creating a new music less restrained and more flamboyant, more rhetorical. His place at the pinnacle of English composers is assured through his power of setting the English language in song, something he did with the sure instinct of a singer. As one contemporary observer remarked, Purcell showed "a peculiar genius to express the Energy of English Words, whereby he moved the Passions as well as could Admiration in all his Auditors." Another said, "a greater musical genius English never had." By 1690 he had formulated his mature style, one with a glissade violin line filled with detail as he matched rhythm and melody to the rhetorical and emotional quality of the words. His "The Blessed Virgin's Expostulation" (1693) is one of his sacred songs, now set by Nahum Tate, librettist for *Dido and Aeneas*.

Although making his reputation as a virtuoso pianist and creator of large-scale works, along with a plethora of piano works, Franz Liszt (1811-1886) wrote over seventy songs with a certain dry humor and even self-loathing. In 1859 he commented about a collection of his songs dating from that year: "The songs in their present form can stand on their own feet (discounting the inevitable criticism from our ill-mannered and snarling opponents), and if some singers, neither coarse nor superficial, find the necessary courage to sing songs by the notorious non-composer Franz Liszt, then probably they too will find their public." Liszt admitted to having difficulty in setting texts, and it has been often said that he was not a natural song composer, that his head and heart were more music than words. Between 1839 and 1847, Liszt wrote some thirty songs, including "Oh! quand je dors" to a text by Victor Hugo (revised 1859), one of five such songs composed to Hugo verses in this period. Liszt's sensitivity to lyrical poetry matured during his term as

director of the theater in Weimar, 1848-61, and here we find "Die drei Zigeuner" to poetry by Lenau, published as part of *Gesammelte Lieder* (1860). And in the final period comes the brief "Einst" of 1878 with poetry by Boltenstern, one of three songs that year to texts of the same poet.

Said Humphrey Searle, in his *The Music of Liszt*, "Liszt remains a very much underrated songwriter. He had a very genuine pictorial and lyrical gift, and he saw to it that in his songs the voice and piano parts were integrated into a whole—there is no question of an allotropic melody with a conventional accompaniment, as in the songs of some of his contemporaries."

Claude Debussy (1862-1915) brought to culmination the unity of voice and accompaniment in the French song through his *Chansons de Bilis*, which evoke the world of ancient Greece that often inspired him. In his biography of the composer, Oscar Thompson wrote: "The three songs of this group, *La Flûte de Pan*, *La Chèvre* and *Le Tombeau des naïades*, are among those in which the music seems to melt into the text. They place Debussy before Wolf and Massenet as a supreme master of word setting. Elsewhere he occasionally sacrifices word values for the sake of a continuing mood or for rhythmic flow in the music. The *Chansons de Bilis* must be regarded as among the ripest fruits of an art at once sensitive and voluptuous, reticent and sybaritic."

Debussy's friend Pierre Louÿs published his poems in 1895 and dedicated them "in memory of Marine born Atlas," a friend who inspired him by her amber skin, her similarity to a bacchant, her Near Eastern nature. Louÿs initially passed off his prose poems as translations from a Greek poetess contemporary with Sappho, but later admitted it as a hoax. Debussy's dedication of the score reads, "Par Pierre Louÿs, à cause du 19 Octobre 1896," the date of the composer's marriage to Rosalie Teyssier—and so multi-layered relationships are associated with these songs/poems.

Debussy's music is magically cool and voluptuous, full of the sensuous charm in *L'après-midi d'un faune* of 1894, his finely modulated recitatives resembling those in *Pelléas et Mélisande*, on which he was at work during this period. *Chansons de Bilis* did not receive a public performance until March 17, 1900, when the three songs were sung by Blanche March, accompanied by the composer, at the Société Nationale. Debussy was then proclaimed "the Verlaine of Music."

Joseph Chabrier (1819-1957) is best known for his five sets of *Chansons d'Auvergne*, the first published between 1923 and 1930, the fifth in 1955. Born just to the east of Auvergne country in the small town of Annony, he studied piano with a Chopin pupil, Amélie Docteur, and composition with Vincent D'Indy. Although he could claim a *Pelée* for violin and orchestra, two operas, a symphonic poem and other works, his main interest centered around French folk songs, and from 1900 to the end of his life he traveled his country widely in search of them. While prizing folk songs for freshness, charm and expression of national character, he felt, too, that they were a means to infuse new life into contemporary French music, and he created sensitive orchestral settings that superbly capture the feeling and spirit of the region from which each one originated. His *Chansons de France*, published as two volumes in 1948, are from various regions of the country and orchestrated in the manner of *Chansons d'Auvergne*. "Après de ma blouze" is based on a famous tune from the Ile-de-France; "Où ira-t-on pleurer" is a sad tale from the Haut Dauphin; "Au pré de la rose," a nonsense intermezzo, comes from Gascogne; and "D'où venoient, fillette?" is a little Red Riding Hood-style story from Provence.

Carol Hall's "Jonny Rebecca" was based on a costume event in early Frederica von Stade recital since the singer first heard it on a Barber Streisand recording. It's an original song written in folk song style, and Miss von Stade is so fond of it that she named her first child, born just forty-eight hours after this recital was recorded, Jonny Rebecca.

—Robert Johnson/Editor, *Opera News*

Engineering: Stanley Toltel, Mike Ron-Trevor  
Recorded at CBS Recording Studios,  
New York

Over photo: Peter Likar  
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REDEMPTION  
SONG RECITAL  
MARTIN KATZ, PIANO

PRODUCED BY PAUL MYERS  
SONG RECITAL  
MARTIN KATZ, PIANO

The roots of the art song are buried deep in the England of the late fifteenth and early sixteenth centuries, and it is commonly agreed that John Dowland (1563-1660) contributed more than any other pioneer of the period to the creation of the art song. General Dictionary reveals that "Dowland was the first to specialize in this form and to develop it, and the art songs of Lieder of Schubert, Schumann and Brahms with piano accompaniment are the final descendants of Dowland's 'sire' with lute accompaniment.... It is a song writer that Dowland establishes a claim to as a player among the immortals. His songs show no signs of old age, and indeed some of them sound amazingly modern both as regards form and harmonic effect even in the company of twentieth-century music."

Dowland claimed fame as a lute player and lutenist singer during a career that took him throughout Europe. His *First Book of Songs or Ayres* with lute was published in 1597 and won immediate success. So popular did it become that a second edition was issued in 1600, a third in 1606, a fourth in 1608 and a fifth in 1613. In 1600 he produced his *Second Book of Songs or Ayres*, and in 1603 his third. A volume called *A Pilgrimage Solace* appeared in 1612, the year he was appointed one of the King's Musicians for the Lutes in London. Each of these books contains twenty-one songs, while three more were published by his son Robert in a *Musical Banquet* of 1614, making a total of 87 songs by the composer. The first book, which contains "Come again, sweet love doth now invite," is a set of works of fairly simple design, each musical phrase following the verbal outline with little repetition and little contrapuntal development, yet endowed with beautiful melody and remarkable matching of words with music. The second set, from which comes "Sorrows, stay," shows a great advancement in song writing, with the conventional square-set design nearly abandoned and the lute accompaniment carried to a high level. The prevailing mood is one of passion, melancholy and resignation.

SONG RECITAL



*Elisabeth*  
SCHWARZKOPF

*Gerald*  
MOORE  
AT THE PIANO





# Elisabeth SCHWARZKOPF

Soprano

Gerald  
MOORE

Pianist



Photo: Fayer

## Song Recital

### Side 1

Bach: *Bist du bei mir*  
Cluck: *Einen Bach der fließt*  
Mozart: *Abendempfindung*  
*Der Zauberer*  
Beethoven: *Wanne der Bekmut*  
Schubert: *Litanei*  
Ungeduld

### Side 2

Schumann: *Der Nussbaum*  
*Aufträge*  
Brahms: *Da unten im Tale*  
*Och, modr, ich well en Ding han!*  
*Vergebliches Stündchen*  
Walf: *Wiegenlied (im Sommer)*  
*Mausjallen-Sprüchlein*  
Strauss: *Hat gesagt — bleib's nicht dabei*  
*Schlechtes Wetter*



Photo: Georges Maiteny

Notes on the songs by ALEC ROBERTSON  
English translations\* by WALTER LEGGE (Author's copyright)  
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\*Except the Mozart songs, Schubert's *Ungeduld*, and Walf *Wiegenlied*.

# ANGEL RECORDS BY ELISABETH SCHWARZKOPF

## SCHUBERT LIEDER PROGRAM

with Edwin Fischer, pianist  
*An die Musik, An Sylvia, Auf dem Wasser zu singen, Das Lied im Grünen, Der Musensohn, Die junge Nanne, Ganyemed, Gretchen am Spinnrade, Im Frühling, Nachtviolen, Nähe des Geliebten, Wehmuth*  
 Angel 35022

## SONG RECITAL

with Gerald Moore, pianist.  
 Songs of Bach, Beethoven, Brahms, Gluck, Mozart, Schubert, Schumann, Strauss and Hugo Wolf  
 Angel 35023

## MOZART ARIAS

with the Philharmonia Orchestra  
 conducted by John Pritchard  
*Arias from Don Giovanni, Le Nozze di Figaro and Idomeneo*  
 Angel 35021

## RICHARD STRAUSS ALBUM

with the Philharmonia Orchestra  
 conducted by Otto Ackermann.  
*Four Last Songs, Capriccio (Closing Scene)*  
 Angel 35084

## HANSEL AND GRETEL (Humperdinck)

singing *Gretel* in cast including Grümmer, Schühöf, von Illosay, Metternich, Felbermayer.  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3506 B/L

## ARABELLA (Richard Strauss)

The Great Scenes from the opera.  
 Elisabeth Schwarzkopf sings the *title role* in a cast including Felbermayer, Gedda, Metternich.  
 Philharmonia Orchestra  
 conducted by Lovro von Natusch  
 Angel 35194

## ARIADNE AUF NAXOS (Richard Strauss)

singing *title role* in cast  
 including Seefried, Streich, Schock  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3532 C/L

## COSI' FAN TUTTE

singing *Fiordiligi* in cast including  
 Merimén, Simoneau, Panerai, Otto, Bruscantini  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3522 C/L

## THE MERRY WIDOW (Lehar)

singing *title role* in cast including  
 Loose, Gedda, Kunz, Kraus.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3501 B/L

## THE LAND OF SMILES (Lehar)

singing *Lisa* in cast including  
 Loose, Gedda, Kunz.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3507 B L

## DIE FLEDERMAUS (Johann Strauss)

singing *Rosalinde* in cast including  
 Streich, Gedda, Krebs, Dönch, Kunz, Christ.  
 Philharmonia Orchestra  
 conducted by Herbert von Karajan  
 Angel Album 3539 B/L

## WIENER BLUT (Johann Strauss)

singing *Gabriele* in cast  
 including Köh, Loose, Gedda, Kunz,  
 Dönch, Pernerstorfer.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3519-3s L

## A NIGHT IN VENICE (Johann Strauss)

singing *Annie* in cast including  
 Loose, Gedda, Kunz, Dönch, Klein.  
 Philharmonia Orchestra  
 conducted by Otto Ackermann  
 Angel Album 3530 B/L

## TROILUS AND CRESSIDA (Walton)

Scenes from the opera.  
 Schwarzkopf sings *Cressida*.  
 Richard Lewis *Troilus*.  
 Philharmonia Orchestra  
 conducted by Sir William Walton  
 Angel 35278/L

## DUET ALBUM

with IRMGARD SEEFRIED, soprano,  
 and Gerald Moore, pianist,  
 in duets of Carissimi, Monteverdi and Dvorak  
 Angel 35290

## MOZART SONGS

with WALTER GIESECKING, pianist,  
 Sixteen Mozart songs, including  
 "Das Veilchen", "Die Alte",  
 "Abendempfindung", "Der Zauberer", etc  
 Angel 35270

Elisabeth Schwarzkopf is also a soloist in the VERDI REQUIEM (Album 3520 B) and the BEETHOVEN NINTH SYMPHONY (Album 3544 B). She may be heard, too, in Beethoven oratorios: "Ah, Perfidio!" (coupled with Beethoven: Symphony No. 4 on Angel 35203) and "Abscheulicher!" (coupled with Beethoven: Symphony No. 5 on Angel 35231), both with the Philharmonia conducted by Herbert von Karajan.



# j.p.rampal

concertos  
pour flûte

frantisek benda  
concerto en mi mineur  
pour flûte et cordes

georg-philipp telemann  
suite en la mineur  
pour flûte et cordes

harmonia mundi

HMU 425



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# CONCERTOS POUR FLUTE

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## ŒUVRES

### Face A

FRANTISEK BENDA

Stare-Benatky, 25.XI.1709 - Potsdam, 7.III.1786

### CONCERTO POUR FLUTE ET CORDES EN MI MINEUR

Allegro molto

Andante

Allegro

### Face B

GEORG-PHILIPP TELEMANN

Magdebourg 14.III.1681 - Hambourg 25.VI.1767

### SUITE POUR FLUTE ET CORDES EN LA MINEUR

Ouverture

Les Plaisirs

Air à l'italienne

Menuet I et II

Réjouissance

Polonaise

Passapied I et II

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## INTERPRETE

# JEAN-PIERRE RAMPAL, flûte

Orchestre à Cordes du Festival de Paris

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## DISQUE

Enregistrement Orion Records. Production Givern Cornfield.

Maquette Relations, 04 St-Michel de Provence.

Impression Glory

Printed in France

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ORIGINAL MOTION PICTURE SOUNDTRACK FROM WILLY BOGNER'S

# FIRE AND ICE





## SIDE ONE

### FIRE AND ICE

Performed by Marietta  
Produced by Harold Faltermeyer

### SKI DANCING

Performed by Gary Wright  
Produced by Gary Wright

### HEAVENS FOREVER

Performed by Panarama  
Produced by Hermann Weindorff and  
Curtis Briggs

### SAILING

Performed by Gary Wright  
Produced by Gary Wright

## SIDE TWO

### DOWNHILL STUFF\*

Performed by John Denver  
Produced by Roger Nichols

### BACK TO THE MAGIC

Performed by Gary Wright and  
Laurie Alda  
Produced by Gary Wright

### SNOW CHASE

Performed by Panarama  
Produced by Hermann Weindorff and  
Curtis Briggs

### THE WAY I FEEL

Performed by Gary Wright  
Produced by Gary Wright

### DREAMWEAVER

Performed by Gary Wright  
Produced by Gary Wright

### NEPTUNE SUITE

Performed by Panarama  
Produced by Hermann Weindorff and  
Curtis Briggs

Photos: Barry Stott/Willy Bogner  
Cover Design: Petra Louis

John Denver Appears Courtesy of RCA Records

# WILLY BOGNER'S FIRE AND ICE

stars JOHN EAVES



and SUZY CHAFFEE

COMPOSED BY JOHN DENVER

MUSIC BY WILLY BOGNER. LYRICS BY WILLY BOGNER. GUTHERSEN TRAUTER AND BERRY WOLF

PRODUCED BY HAROLD FALTERMEYER. GARY WRIGHT. PANARAMA. "DOWNHILL STUFF" BY JOHN DENVER

LYRICS BY PETRA VON ORLPEIN. MUSIC BY BOB DYLAN. BILLY BRIDGES. KIM BRUNER FANNIN. GIOVANNI MARILLO. HENMAN SALARI  
AND OTHERS. ANSEN. ANTON BIRHLANDIS. VAL. SNOWBIRD. ALZA. WATT (USA). CARIBBEAN (CANADA). KITZBIH (AUSTRIA).  
ST. MORITZ (SWITZERLAND).

PERFORMED BY JOHN EAVES AND SUZY CHAFFEE. WILLY BOGNER

ALBUM FIRST RELEASE

DO (GRAMMY)®  
BEST ALBUM

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USA  
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*Charly McClain Women Get Lonely*





7464-36408-1

## Side One

WOMEN GET LONELY  
SOMEBODY'S GOT TO SING  
THE SAD SONGS  
LET'S PUT OUR LOVE  
IN MOTION  
TOO SAD FOR LAUGHIN'  
I HATE THE WAY I LOVE IT  
(with Johnny Rodriguez)

## Side Two

STUCK RIGHT IN THE  
MIDDLE OF YOUR LOVE  
I DON'T HAVE TO DREAM  
ANYMORE  
MEN  
SLEEPIN' WITH A DRIFTER  
ALL BY MYSELF AGAIN

## Producer

LARRY ROGERS

Performers: BOB DYLAN, JAMES CAGNEY

BILLY SHERILL

## Engineers

ED HUSON, LEO BRADLEY  
RONNIE DEAN, CHARLIE BRADLEY  
BOB MCCLAIN, LARRY FORD  
RECORDED AND MIXED AT LYN-SON  
STUDIOS, MEMPHIS, TN  
FINISHED OVERDUBBED AT CBS RECORDING  
STUDIO, NASHVILLE, TN  
MASTERED BY M. C. BARNES  
CBS RECORDING STUDIOS, NASHVILLE, TN

## Musicians

MALCOLM GRAY: Guitars  
PERRY JUMPY: Horns, Drums  
RONNY SCARF: Drums, Guitars  
DICKY: DON SINGLETON: Rhythm Guitar  
BARRY NEAL: Electric Guitar  
HENRY BUTCH CARTER: Keyboards  
CARL MARSH: Keyboards  
LARRY ROGERS: Keyboards  
LARRY ROGERS: Drums  
FARRELL MORRIS: Piano  
BOB CARLIN: Steel Guitar, Dobro  
BUDDY SPICHER: Fiddle  
BETTY L: Background Vocals  
LARRY ROGERS: Mixing and Room Arrangements

## Producers

BOB DYLAN, JAMES CAGNEY  
BILLY SHERILL, LARRY ROGERS  
MARY FIELDER

Special Thanks And Love To  
JOHNNY RODRIGUEZ  
A Special Thanks To Ruby Rolen And  
All The Gals At "Elizabet Taylor's  
House Of Gumbo"  
CHARLIE MCCLAIN

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# 20 Great Movie Themes

Enoch Light/Bobby Byrne



# 20 Great Movie Themes

Enoch Light/Bobby Byrne



## Side A

1. Theme From "Zorba The Greek" • 2:28
2. Tender Is The Night • 2:55  
(From "Tender Is The Night")
3. The Shadow Of Your Smile • 2:36  
(Love Theme From "The Sandpiper")
4. Phoenix Love Theme • 2:53  
(From "Flight Of The Phoenix")
5. Call Me Irresponsible • 3:12  
(From "Papa's Delicate Condition")

## Side B

1. A Hard Day's Night • 2:44  
(From "A Hard Day's Night")
2. Moon River • 2:51  
(From "Breakfast At Tiffany's")
3. Tonight (From "West Side Story") • 2:42
4. Chim Chim Charee • 1:53  
(From "Mary Poppins")
5. Lara's Theme (From "Dr. Zhivago") • 2:53

## Side C

1. Sentimental Journey • 2:59  
(From "Ensign Pulver")
2. Dear Heart (From "Dear Heart") • 3:15
3. More (From "Mondo Cane") • 2:46
4. Never On Sunday • 3:39  
(From "Never On Sunday")
5. Exodus (From "Exodus") • 3:52

## Side D

1. I Could Have Danced All Night • 2:36  
(From "My Fair Lady")
2. The Sound Of Music • 3:18  
(From "The Sound Of Music")
3. La Dolce Vita • 2:48
4. The Days Of Wine And Roses • 3:10  
(From "The Days Of Wine And Roses")
5. Theme From "King Of Kings" • 3:00

Re-Produced for Two-Fer's by Don Thorn

Art Direction: Peter Whorf  
Album Design: Tim Bryant  
Illustration: Tom Newsum



THE ORIGINAL PERSUASIVE PERCUSSION  
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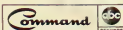
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**Gary Peacock**  
**Jack DeJohnette**

ECM



# Keith Jarrett

# Standards, Vol. 1

# Gary Peacock

# Jack DeJohnette

Piano

Bass

Drums

## Side 1

Makin' Out The Blues 0:22  
(Bobby Troup/Lesh Worthy)

All The Things You Are 7:45  
(Jerome Kern/Oscar Hammerstein)

I Never Entered My Mind 6:42  
(Richard Rodgers/Lorenz Hart)

## Side 2

The Masquerade Is Over 5:57  
(Allie Wrubel/Herbert Magidson)

God Bless The Child 15:30  
(Arthur Herzog/Billie Holiday)

Recorded January 1983  
at Power Station New York City  
Engineer Jan Erik Klingenberg  
Cover Design Barbara Wünsch  
Produced by Manfred Eicher

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ELLY AMELING

IRWIN GAGE  
PIANO/KLAVIER

SCHUBERT: LIEDER

& DER HIRT AUF DEM Felsen  
THE SHEPHERD ON THE ROCK  
LE PATRE SUR LE ROCHER



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**No.8»Unvollendete«»Unfinished«·No.3**  
**Wiener Philharmoniker·Vienna Philharmonic**  
**Carlos Kleiber**

STEREO





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Daniel Barenboim



Leonard Bernstein



Herbert von Karajan



Carlo Maria Giulini



Carlos Kleiber



Seiji Ozawa

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 Berliner Philharmoniker  
 Karl Böhm  
 □ 136 001  
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 Berliner Philharmoniker  
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 Ein Heldenleben op. 40  
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 E flat major, Op. 11)  
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 Orchester D-dur  
 (Konzerto for Oboe and Small  
 Orchestra in D major, Op. 11)  
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 Berliner Philharmoniker  
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 lustige Streiche · Tanz der 7  
 Schlier aus «Salome»  
 (Dance of the 7 Veils from  
 Salome)  
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 Herbert von Karajan  
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 Celesta

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 (The Rite of Spring)  
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 Herbert von Karajan  
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Le Sacre du Printemps (rev. 1947)  
 (The Rite of Spring)  
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 Claudio Abbado  
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Der Feuerriegel (Ballet)  
 (The Firebringer)  
 London Symphony Orchestra  
 Claudio Abbado  
 □ 2530 537 □ 3300 483  
 Jeu de cartes

Symphonie in C für Orchester  
 (1940)  
 Concerto in D für Streich-  
 orchester (1946)  
 Circus Polka für Orchester (1942)  
 Berliner Philharmoniker  
 Herbert von Karajan  
 □ 2530 267

TSCHAIKOWSKY, PETER

Ballett-Suiten:  
 Dornröschen (The Sleeping  
 Beauty)  
 Schwaneensee (Swan Lake)  
 Berliner Philharmoniker  
 Herbert von Karajan  
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 Berliner Philharmoniker  
 Mstislav Rostropowich  
 □ 2531 111 □ 3301 111

# TSCHAIKOWSKY, PETER

Capriccio Italien  
 Andante cantabile für Cello  
 und Streicher (for Cello and  
 Strings)  
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 Mstislav Rostropowich, Solist und  
 Dirigent (soloist and conductor)  
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 stra No. 1 in B flat minor, Op. 23)  
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 Berliner Philharmoniker  
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 D-dur op. 35  
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 Violinkonzert e-moll op. 64

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 Karl Böhm  
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 Herbert von Karajan  
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# Martinu

## Sextet for String Orchestra Piano Quintet

Prague Quartet

Jaroslav Motlik - viola/Sasa Vectomov - violoncello

Eva Bernathova - piano



  
ARTIA

# Bohuslav Martinu

## Sextet for String Orchestra

## Piano Quintet

The year 1932 saw the completion of the Sextet for String Orchestra, which earned its composer a particular honor. Bohuslav Martinu was awarded the Elizabeth Sprague Coolidge Prize of \$1000, the composition having been chosen from 145 works submitted from all over the world. "It is a real string sextet," wrote Olin Downes in the *New York Times* April 25, 1933, "and not a quartet with two extra instruments. The American audience received Martinu's work with a real enthusiasm for its strength, freshness and swing, uncommon vitality, musical interest, rare distinction and real creative power."

Martinu was living in Paris at the time, one of the many cities to have been enriched by his presence, but the happy years he spent there were beginning to diminish. In a few years the specter of World War II was to fall upon Martinu causing him to flee Paris with his wife, leaving behind precious scores, manuscripts and all except that which could be hurriedly packed into one suitcase. They endured many months of hardships in southern France and Portugal before reaching the United States through the efforts of the musical community in New York. These months of waiting were not spent idly, for Martinu was writing yet another composition.

This history of composing began at the turn of the century in Pilsenka, Czechoslovakia when at the age of 10 years he wrote a string quartet. At age 16 he was admitted to the Prague Conservatory, however the theater and literature commanded more of his interest than the curriculum of the Conservatory with the result that he was twice expelled. In 1913 he became a member of the Czech Philharmonic Orchestra and served as violinist. Like many Czech patriots during the Great War, his sympathies were directed toward the Allied Armies and he did everything to evade military service in the Austrian Army. He left the Philharmonic in Prague and returned to his home town to devote

himself to composition. With the dissolution of the Austro-Hungarian Empire and the formation of the present day Czechoslovakia in 1919, Martinu returned to the Czech Philharmonic and resumed his former post. He made the acquaintance of Josef Suk, son-in-law of Antonin Dvorak and the most respected teacher at the Prague Conservatory. Suk prevailed upon Martinu to return to the Conservatory and join his class of the five most advanced pupils in the Master Class of Composition. Martinu returned in 1922 after an interval of more than 10 years but as before his studies made no progress, mainly because he could not, at such a late period in his life, adhere to the discipline required of a student. He did not work out one of the prescribed exercises required of him at the Conservatory but at home and unknown to Suk, he had written a one-act ballet. Dissatisfaction led to action and he made a dramatic move to Paris in 1923 and began to make his musical way.

Martinu was largely unknown to the public but his accomplishments were noted and appreciated by his musical contemporaries. Slowly he began to make his music more widely known and varied conductors as Talich, Munch, Wood and Koussevitsky set his compositions before their batons.

In the United States, Martinu's 'American Period' began with a performance of his First Symphony commissioned by the admiring Koussevitsky and played by the Boston Symphony Orchestra on November 13, 1942. This symphony was followed by a second, composed at Darien, Conn. in July 1943 and first performed at Cleveland in October of that year. On December 31, Martinu produced a violin concerto in Boston commissioned by Mischa Elman. A short orchestral work branding the Nazi tyranny in Czechoslovakia, "Memorial to Lidice," was written at Darien in August 1943 and performed in New York on October 28th. The same year "Memorial Stanzas" for violin and piano were dedicated to Albert Einstein and played by

the famous scientist with Robert Casadesu at the former's house in Princeton, N. J. While here, Martinu wrote a number of major works, among them symphonies, sonatas and chamber music. For a time he taught composition at the Berkshire Music School both at Pittsfield and Tanglewood, Mass. He also taught at the Mannes School in New York and at Princeton University.

In 1944 Martinu wrote the Piano Quintet at the request of, and dedicated to, Miss Fanny P. Mason of Boston. It is an extensive, complex work very clear in composition and a good example of the new development in the composer's technique. Broadly-phrased and deeply meditative melodies predominate over the sharply pointed rhythms of the structural elements which characterized his first creative period. The idiom of Czechoslovak folk melody permeates the score. The first performance of this work was privately given in Boston on December 31, 1944 by members of the Boston Symphony and Paul Degreau. The first public performance was given in New York City on December 4, 1945 by the Guilet String Quartet and Ely Bontempo.

In 1946 Martinu was invited to return to Prague to accept a professorship at the very same Prague Conservatory which had expelled him years before. The composer produced a vast amount of work in all the forms and genres of his art; he was staunchly nationalistic and his works embody an anomalous combination of 20th century rhythm and harmony and the melody and color of folk themes from the Czech countryside. British critic Eric Blom writes about Martinu, "... (his) work has vitality and a very pronounced originality that can take all sorts of different forms, and at his best he is a genuine music-maker, who writes, not for the sake of achieving a style—indeed he has no settled style — but for the sake of turning out essentially musical stuff and of giving pleasure to performers as well as, and perhaps even more than, to listeners." Martinu died in Switzerland in 1959.

Prague Quartet, Jaroslav Motlik, *viola*  
Sasa Vectomov, *violoncello*

Prague Quartet, Eva Bernathova, *piano*



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Lovro von Matačić  
conducting The  
Philharmonia Orchestra

A Night On Bald Mountain  
Russian Easter Overture  
"Prince Igor" Suite



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—R.D. Darrell

High Fidelity Magazine's

Records in Review, 1960

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—Machin MacDonall

The Gramophone, August, 1959

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## POLOVETSIAN DANCES

### SIDE ONE

Borodin: Music From "Prince Igor"

1. Overture (10:56)

2. March of the Polovtzi (4:50)

3. Polovetsian Dances (14:15)

Lovro Von Mutařić Conducting

The Philharmonia Orchestra

(Recorded in England)

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### SIDE TWO

1. Musorgsky: A Night On Bald Mountain (10:30)

2. Rimsky-Korsakoff: Russian Easter Overture (15:19)



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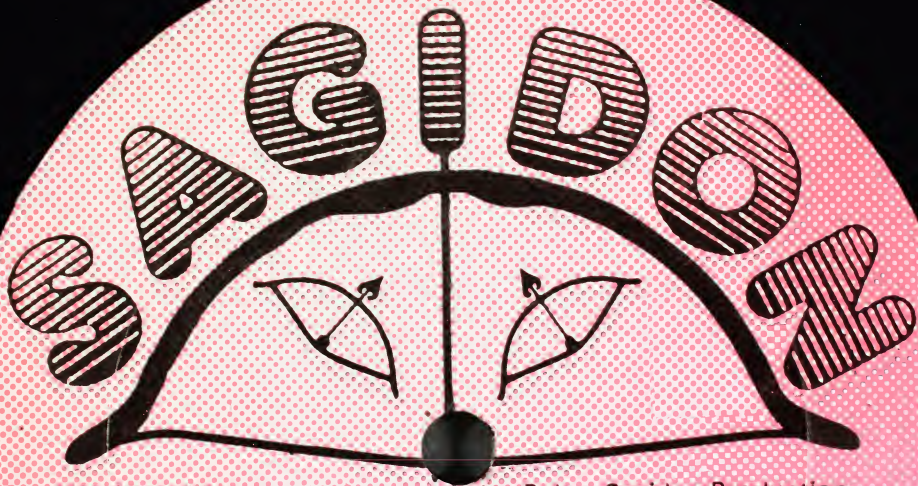
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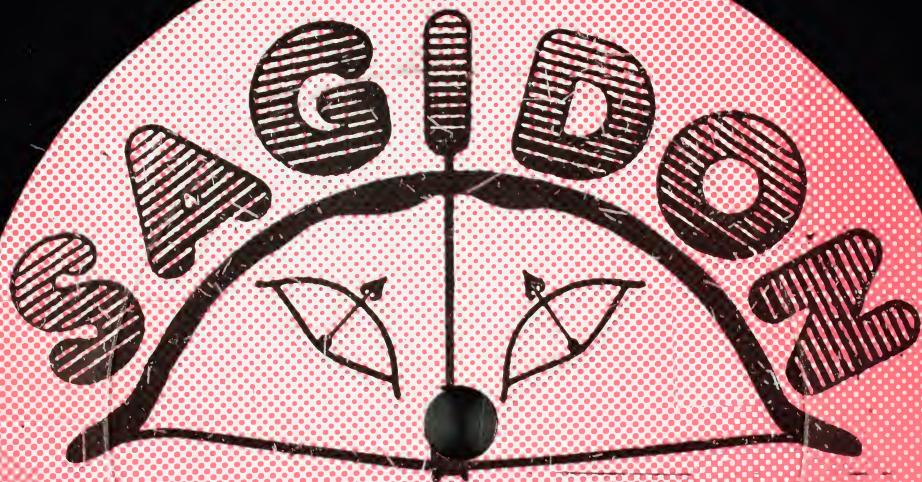
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4. SPOOKS (Richard Maltby) (R. Maltby, Inc.-ASCAP-3:24)
- 5 IN A LITTLE SPANISH TOWN (Lewis-Young-Wayne)  
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3. MOANIN' (Bobby Timmens) (Totem Mus.-ASCAP-4:00)
4. AUTUMN LEAVES (Mercer-Kosma)  
(Ardmore Mus. Corp.-Biem-ASCAP-2:52)
5. I GOT PLENTY O' NUTTIN' - from the musical  
"PORGY AND BESS" (Heyward-G. Gershwin-I. Gershwin)  
(Gershwin Publ. Corp.-ASCAP-2:25)
6. MIDNIGHT MOOD (Richard Maltby)  
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### 1. Straight Off The Top .

featuring **Dipset** (Juelz Santana and Jim Jones), Wayne Marshall and Vybz Kartel

2. **Anything Goes** featuring **CNN** (Capone-N-N.O.R.E.), Wayne Wonder and Lexxus

3. **Mardi Gras (The Remix)** featuring **Tanto Metro & Devonte** and **Joe Budden**

4. **Lyrical .44** featuring **Method Man, Redman** and **Damian "Jr. Gong" Marley**

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith

Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,  
Eric Cohen/Pitbull Entertainment

[www.defjamaica.com](http://www.defjamaica.com)

[www.defjam.com](http://www.defjam.com)

[www.redstarsounds.com](http://www.redstarsounds.com)

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**Def Jam**  
recordings  
THE ISLAND DEF JAM MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY

**TUFF ★ GONG**

**RED STAR**  
VOLATILE GROUP ■ STARS

**The Heineken**  
WORLDWIDE

## Red Star Sounds Presents Def Jamaica

**Record 1  
Side 2**

**DEFF 15948-1**

**DEFF 15949-1**

**33 1/3 RPM Stereo**

**ADVANCE**  
**For Promotional Use Only**  
**Not For Sale**

**5. Na Na Na Na (Reggae Remix)**

*112 featuring Spragga Benz, Lady Saw, Buccaneer and Damian "Jr. Gong" Marley*

**6. Sweetness featuring Buju Banton and Cam'Ron**

**7. True To Me featuring Major Damage, Anjulah and Blak Twang**

**8. Murda featuring Scarface, Nokio from Dru Hill and T.O.K.**

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith

Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,

Eric Cohen/Pitbull Entertainment

[www.defjamaica.com](http://www.defjamaica.com)

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Def  
Jam  
recordings  
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& UNIVERSAL MUSIC COMPANY

TUFF  GONG

RED STAR   
VOLUME 01 B-SIDES

THE Heineken  
Red Bull Refreshment

## Red Star Sounds Presents Def Jamaica

Record 2  
Side 3

DEFF 15948-1

DEFF 15950-1

33 1/3 RPM Stereo

ADVANCE  
For Promotional Use Only  
Not For Sale

9. *Together featuring Black Ice, DYCR, The Jungle Brothers and La Bruja*  
10. *Girls Callin' featuring Ghostface Killah and Elephant Man*  
11. *Love Is On My Mind featuring Shawna, Baby Cham and Sisqo*  
12. *Nah Mean featuring X-Ecutioners and Delano from Renaissance*

Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith  
Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,  
Eric Cohen/Pitbull Entertainment

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**Def  
Jam  
recordings**  
THE ISLAND DEF JAM MUSIC GROUP  
A UNIVERSAL MUSIC COMPANY

**TUFF ★ GONG**

**RED STAR**  
VOLUME 101

**THE Heineken**  
MBL-BEER CO.

## Red Star Sounds Presents Def Jamaica

**Record 2  
Side 4**

**DEFF 15948-1**

**DEFF 15950-1**

**33 1/3 RPM Stereo**

**ADVANCE**

**For Promotional Use Only  
Not For Sale**

- 13. Dude (The Remix) featuring Beenie Man, Ms. Thing and Shawnna**
- 14. Top Shotta featuring DMX, Sean Paul and Vegas**
- 15. Frontin' Dancehall Remix - Pharrell featuring Jay-Z, Vybzs Kartel and Wayne Marshall**

**Executive Producers: Cristy Barber, Randy Acker and Scott Hunter Smith**

**Co-Executive Producers: Tony "CD" Kelly, Matt "In The Hat" Stein,  
Eric Cohen/Pitbull Entertainment**

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001 **COWBOY** 3:15

002 **WHO'S THAT GIRL?** 4:42

003 **LET ME BLOW YA MIND** 3:50  
FEATURING GWEN STEFANI



BOY WONDER  
MANAGEMENT



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**004 YOU HAD ME, YOU LOST ME 4:25**

**005 GOT WHAT YOU NEED 3:57**  
FEATURING DRAGON

**006 GANGSTA BITCHES 4:24**  
FEATURING DA BRAT & TRINA



**BOY WONDER  
MANAGEMENT**



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**007 THAT'S WHAT IT IS 3:40**  
FEATURING STYLES OF THE LOX

**008 SCREAM DOUBLE R 3:41**  
FEATURING DMX

**009 THUG IN THE STREET 5:01**  
FEATURING THE LOX & DRAG-ON



**BOY WONDER  
MANAGEMENT**



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010 **NO, NO, NO** 5:37  
FEATURING DAMIAN & STEPHEN MARLEY

011 **YOU AIN'T GETTIN' NONE** 4:11

012 **LIFE IS SO HARD** 4:47  
FEATURING TEENA MARIE

013 **BE ME** 4:10  
FEATURING MASHONDA TIFRERE



BOY WONDER  
MANAGEMENT



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INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side One

IC 1053-A

Stereo

33 $\frac{1}{3}$  RPM

© 1979 Inner City

**ANDY NARELL**

1. YOHIMBE (3:53)  
(Narell/Ramapo Pub.  
Co./BMI)

2. SEVEN STEPS TO HEAVEN  
(2:46) (Feldman/Davis)

From the album "HIDDEN TREASURE"  
(IC 1053) on Inner City Records



**INNER CITY**

INNER CITY • 423 WEST 55TH STREET • NEW YORK, N.Y. 10019

Side Two  
IC 1053-B

Stereo

33 $\frac{1}{3}$  RPM

© 1979 Inner City

**ANDY NARELL**

1. FULL MOON (5:30)  
(Narell/Ramapo Pub.  
Co./BMI)

From the album "HIDDEN TREASURE"  
(IC 1053) on Inner City Records

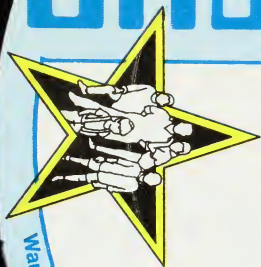


**INNER CITY**

ALL WIRE MYRIE DESIGN.

Distributed By:  
Jhuggernaut  
(212) 515-5158  
Beeper: (212) 218-0900

# JHUGGENAUT



Produced & Arranged By  
Peter Hibbert  
(Peter God Father)  
Exec. Producer  
Clifford Rodway

LOOK GOOD FROM FAR  
(Gunsmoke/Hurricane Hutchy)

GUNSMOKE

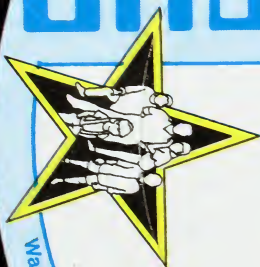
SIDE AA  
J-005

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AN IRLE MYRIE DESIGN

Distributed By:  
Jhuggernaut  
(212) 515-5158  
Beeper: (212) 218-0900

# JHUGGENAUT



Produced & Arranged By  
Peter Hibbert  
(Peter God Father)  
Exec. Producer  
Clifford Rodway

V E R S I O N

DANNY T

SIDE BB  
J-005

Warning: Unauthorized Reproduction of this Record is Prohibited by Federal Law



# DYNAMIC

A DYNAMIC

SOUNDS PRODUCTION

## AN ENCHANTED EVENING THE JAMAICA CONSTABULARY FORCE

© 1975 Dynamic Sounds  
DY 3359

Side One

1. STANDARD OF ST. GEORGE  
(Alford) Boosey & Hawkes & Son
2. BALI HA'I  
(Rodgers & Hammerstein 2nd) Chappell
3. IF I WERE A RICH MAN  
(Bock) Sunbeam Music Corp.
4. SOME ENCHANTED EVENING  
(Rodgers & Hammerstein 2nd) Chappell
5. BEGIN THE BEGUINE (Porter) Harms Inc.
6. THE TWO IMPS (Alford) Hawkes & Son
7. CIRIBIRIBIN (Bucalossi) Hawkes & Son
8. HAWAII FIVE "O"  
(Stevens) CBS Inter.
9. EXPLORER (Arr. H. G. Buckley)

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# DYNAMIC

A DYNAMIC

SOUNDS PRODUCTION

## AN ENCHANTED EVENING THE JAMAICA CONSTABULARY FORCE

© 1975 Dynamic Sounds  
DY 3359

Side Two

1. TRIBUTE TO LOUIS AMSTRONG  
(Arr. J. Edmonson) Edwin H. Morris & (C)
2. THE THIN RED LINE  
(Alford) Copyright Control
3. MARIA ELENA (Barcelata) Peer Int. Corp.
4. COLEMAN STOMP  
(J. Ha-dlon) Boosey & Hawkes
5. HAWAIIAN WEDDING SONG  
(C. E. King) Leds Music
6. JAMAICAN MENTOS —Traditional  
(Arr. H. G. Buckley)
7. J.C.F. MARCH (C. T. Beare)
8. JAMAICA NATIONAL ANTHEM

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MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK  
Complete Organ Works

MHS 1376  
Side 1

STEREO  
33 1/3 RPM

Prelude and Fugue in G Minor (No. 4)  
Prelude and Fugue in C Minor (No. 5)  
Prelude and Fugue in E Major (No. 2)  
Prelude and Fugue in C Major (No. 6)

MICHEL CHAPUIS at the Klappmeyer Organ  
of the St. Nicolas Church,  
Altenbruch, Lower Saxony  
Recorded by VALOIS



MUSICAL HERITAGE SOCIETY

VINCENT LÜBECK  
Complete Organ Works

MHS 1376  
Side 2

STEREO  
33 1/3 RPM

Prelude and Fugue in F Major (No. 3)  
Fantasy, "Ich ruf zu Dir, Herr Jesu Christ" (No. 7)  
Prelude and Fugue in D Minor (No. 1)

MICHEL CHAPUIS at the Klapmeyer Organ  
of the St. Nicolas Church,  
Altenbruch, Lower Saxony  
Recorded by VALOIS

# M.O.E Betta

*promotional copy  
not for sale*

**side A**



**33 1/3 RPM**



**MY LIFE**

main  
instrumental  
accapella

Produced by:  
The Platinum Brothers

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# M.O.E Betta

*promotional copy  
not for sale*

**side B**

**33 1/3 RPM**

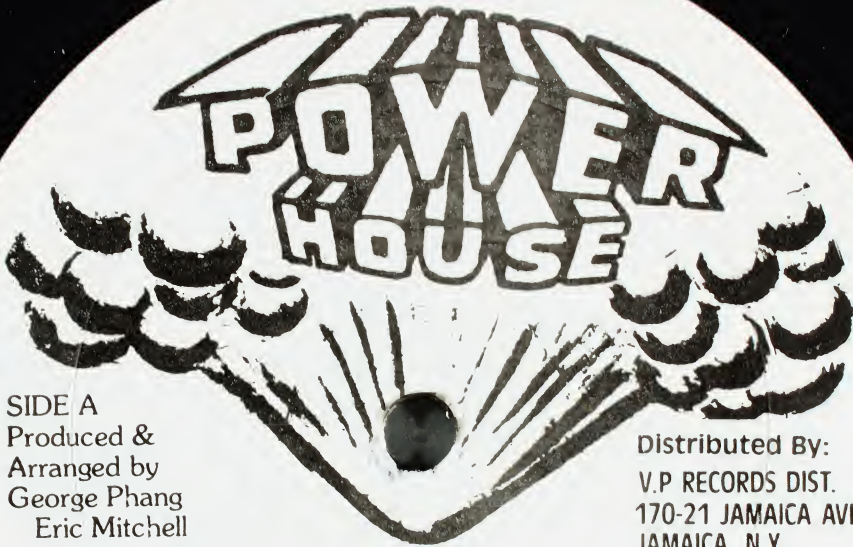


## READY TO PARTY

main  
instrumental  
accapella

Produced by:  
C. Boogie

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# POWER HOUSE

SIDE A  
Produced &  
Arranged by  
George Phang  
Eric Mitchell


VPRD-568-A

Side A

Distributed By:  
V.P RECORDS DIST.  
170-21 JAMAICA AVE.  
JAMAICA, N.Y.  
(718) 291-7058  
(C)(P)1990

**FOR MY LOVER**  
(Adapted)  
**SANCHEZ**

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# POWER HOUSE

SIDE B

Produced &

Arranged by

George Phang

Eric Mitchell

VPRD-568-AA

Side AA

Distributed By:

V.P RECORDS DIST.

170-21 JAMAICA AVE.

JAMAICA, N.Y.

(718) 291-7058

(C)(P)1990

YOU'RE MINE

(Adapted)

SANCHEZ

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# **FRESH**

*Feat. STAT QUO & SLIM THUG*

**SIDE A**

**FRESH-102**

## **"WE GOT IT LOCKED"**

- 1. Clean**
- 2. Main**
- 3. Instrumental**

# **FRESH**

*Feat. MAC BONEY & DAVID BANNER*

**SIDE B**

**FRESH-102**

## **"WHO YOU TESTIN"**

- 1. Clean**
- 2. Main**
- 3. Instrumental**

# BUBBLEGUM RAGAS

THE SOCIAL REGISTRY  
ANALOGUE AND DIGITAL  
RECORDING ARCHIVE

BGR001A

## ART CON

DAIJO BU  
WALTZ OVER  
SMOKESCREEN  
MENACHEM'S SINGLES

LAST OF DAYS  
ALASKA (REVISITED)  
CHARMS  
TRACTOR TRAILER

A person is shown from the waist up, wearing a futuristic, illuminated suit. The suit has glowing blue and white sections, particularly on the arms and torso. The person is holding a dark, circular object in their right hand. The background is dark and textured.

# ART CON

ALL SONGS © 2011 FRESH SQUOZEN, ASCAP

**Nerve**  
Records®

**ELLA AT DUKE'S PLACE**

**ELLA FITZGERALD and  
DUKE ELLINGTON**

THE PRETTY, THE LOVELY  
THE TENDER, HOLD-ME-CLOSE  
SIDE

**MAS-90644  
(MASI-90644)**

Mfd. by Capitol  
Records, Inc., U.S.A.

1. SOMETHING TO LIVE  
FOR 3:33  
(Ellington-Strayhorn)  
Amer. Academy of Music-  
ASCAP
2. A FLOWER IS A LOVESOME  
THING 4:58  
(Billy Strayhorn)  
Tempo Music Corp.-ASCAP
3. PASSION FLOWER 4:36  
(Billy Strayhorn-Milton Raskin)  
Tempo Music Corp.-ASCAP
4. I LIKE A SURPRISE 3:24  
(Duke Ellington)  
Tempo Music Corp.-ASCAP
5. AZURE 6:50  
(Duke Ellington-  
Irving Mills)  
Amer. Academy of  
Music ASCAP

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

**VERVE**<sup>®</sup>  
Records

**ELLA AT DUKE'S PLACE**

**ELLA FITZGERALD and  
DUKE ELLINGTON**

THE FINGER-SNAPPING  
HEAD-SHAKING, TOE-TAPPING,  
GO-FOR-YOURSELF SIDE

**MAS-90644**  
(MAS2-90644)

Mfd. by Capitol  
Records, Inc., U.S.A.

1. IMAGINE MY FRUSTRATION  
4:47  
(Wilson-Strayhorn-Ellington)  
Tempo Music Corp. ASCAP
2. DUKE'S PLACE 4:08  
(Ellington-Thiele-  
Robertis-Katz)  
Robbins Music Corp.-  
ASCAP
3. BROWN SKIN GAL IN THE  
CALICO GOWN 5:02  
(Ellington-Paul  
Francis Webster)  
Robbins Music Corp.-  
ASCAP
4. WHAT AM I HERE FOR 5:30  
(Duke Ellington-  
Frankie Laine)  
Robbins Music Corp.-  
ASCAP
5. COTTON TAIL 3:40  
(Duke Ellington-  
Ella Fitzgerald)  
Robbins Music  
Corp.-ASCAP

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**SPEC-1278**

**SIDE A  
33 1/3 RPM**

**EVELYN "CHAMPAGNE" KING**

**1) LOVE COME DOWN 6:16**

(Kashif)

Produced by Morrie Brown for Mighty M. Productions.  
Assistant Producers: Kashif and Paul Lawrence Jones III  
Publishers: Music Corp. of America Inc./Kashif Music (BMI)

**KENNY BURKE**

**2) RISING TO THE TOP 5:16**

(Burke-Felder-Dean)

Produced by Kenneth M. Burke for BURJO  
Productions Inc. Publishers: Jobur Music  
Co., Inc./Top Bound Music. (BMI)

© 1982 RCA Records

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SPEC-1278

SIDE B  
33 1/3 RPM

**BUFFALO SMOKE**

**1) STUBBORN KIND OF FELLOW 7:42**

(W. Stevenson-M. Gaye-G. Gordy)

Produced & Arranged by Lou Courtney. Publisher:

Jobete Music/ASCAP

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Courtesy of BMG Music Canada Inc.

**LIME**

**2) TOGETHER 6:53**

(Denis LePage)

Produced by Denis LePage. Publisher:

New Image Music Publ/(CAPAC)

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**ZESSMAN**

**SIDE A  
DISCO**

**ZM-001**

**(P) & (C)  
1994**

- 1. REVERSE AND WINE BACK**  
(Wayne McDonald)
- 2. REVERSE AND WINE BACK (Musical)**

**Composed by: Wayne McDonald  
Sung by: Zessman  
Background by: Alan Welch & Natalie York  
Arranged by: Leston Paul  
Manufactured in Barbados by:  
Rainbow Wirl Inc.  
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*Reid*

# **ZESSMAN**

**SIDE B  
DISCO**

**ZM-001**

**(P) & (C)  
1994**

- 1. BASS PAN**  
(Wayne McDonald)
- 2. BASS PAN (Musical)**

**Composed by: Wayne McDonald  
Sung by: Zessman  
Background by: Alan Welch & Natalie York  
Arranged by: Leston Paul  
Manufactured in Barbados by:  
Rainbow Wiril Inc.  
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# 1 Looking Back 1

- The Roof Is On Fire - Rockmaster Scott 7:30 (119 bpm)  
Shackles - RJs Latest Arrival 5:58 (129 bpm)  
Get Down Tonight - KC & The Sunshine Band 5:24 (112 bpm)  
When I Hear Music - Debbie Deb 6:22 (130 bpm)  
Atomic Dog - George Clinton 7:36 (107 bpm)  
Jump Around - House Of Pain 6:03 (107 bpm)  
Le Freak - Chic 5:20 (120 bpm)  
You Dropped A Bomb On Me /  
Party Train - The Gap Band 8:05 (126 - 129 bpm)

# Looking Back

FOR PROMOTIONAL USE ONLY

## The Roof Is On Fire

Rockmaster Scott  
7:30 (119 BPM)

Mix by Mark Roberts

Intro (32)

Break 1 (32)

Break 2 (16-16)

Break 3 (64)

Shackles  
RJ's Latest Arrival  
5:58 (129 BPM)

Mix by Stacy Mier

Intro (32-32-32)

Break 1 (32)

Break 2 (32)

**SIDE A**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

**Get Down Tonight**  
**KC & The Sunshine Band**  
**5:24 (112 BPM)**

*Mix by Les Massengale  
& Mark Roberts*  
**Intro (32-32)**  
**Break 1 (32-32)**

**When I Hear Music**  
**Debbie Deb**  
**6:25 (130 BPM)**

*Mix by Stacy Mier*  
**Intro (32-32)**  
**Break 1 (32-32)**  
**Break 2 (32-32)**

**SIDE B**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

## Atomic Dog

George Clinton  
7:36 (107 BPM)

Mix by Mark Roberts

Intro (32)

Break 1 (32-32)

Break 2 (32)

Break 3 (32)

## Jump Around

House Of Pain  
6:03 (107 BPM)

Mix by Will Faircloth

& Les Massengale

Intro (32-32)

Break 1 (32)

Break 2 (32-32)

**SIDE C**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060

# Looking Back

FOR PROMOTIONAL USE ONLY

**Le Freak**  
**Chic**

**5:20 (120 BPM)**

*Mix by Tim Robertson*

**Intro (32-32)**

**Break 1 (64)**

**You Dropped A Bomb  
On Me/Party Train**

**The Gap Band**

**8:05 (126-129 BPM)**

*Mix by Mark Roberts*

**Intro (32-32)**

**Break 1 (32)**

**Break 2 (32-32-32)**

**SIDE D**

Looking Back / Ultimix / Tel (910) 288-7100 / Fax (910) 288-0060



*Contains the smash singles*  
**"THE WASH"**

*Dr. Dre & Snoop Dogg &*

**"BAD INTENTIONS"**

*Dr. Dre featuring Kroc-Turn'al*

**069493128-1**



# ***“THE WASH”***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493129-1**

**- Side A**

- 1. On The Blvd. (Dr. Dre & Snoop Dogg) 4:21**
- 2. Benefit Of The Doubt (Truth Hurts featuring Shaunta) 4:50**
- 3. Blow My Buzz (D12) 5:08**
- 4. Bring 2 (Bilal) 4:20**

**[www.interscope.com](http://www.interscope.com)**

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# ***"THE WASH"***

***ORIGINAL MOTION PICTURE SOUNDTRACK***



**069493129-1**

**- Side B**

- 1. Bad Intentions (Dr. Dre featuring Knoc-Turn'al) 3:02**
- 2. Get \*\*\*\*\* Up With Me (Kzibit) 4:31**
- 3. My High (Yero) 3:35**
- 4. Holla (Busta Rhymes) 4:02**
- 5. Bubba Talk (Bubba Sparxxx) 3:48**

**[www.interscope.com](http://www.interscope.com)**

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# **"THE WASH"**

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493130-1**

**- Side C**

- 1. Good Lovin' (Shaunta) 3:39**
- 2. Riding High (Daks featuring R.C.) 4:15**
- 3. Gotta Get Dis Money (Soupafly) 4:51**
- 4. Don't Talk \*\*\*\* (DX) 4:23**

**[www.interscope.com](http://www.interscope.com)**

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# ***"THE WASH"***

**ORIGINAL MOTION PICTURE SOUNDTRACK**



**069493130-1**

**- Side D**

- 1. Everytime (Toi) 4:05**
- 2. Str8 West Coast (Knoc-Turn'al) 2:54**
- 3. No (Joe Beast) 3:34**
- 4. The Wash (Dr. Dre & Snoop Dogg) 3:20**

**[www.interscope.com](http://www.interscope.com)**

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A G-W COMPANY

**DOT**  
RECORDS®

**HONEYCOMBS & KISSES SWEETER THAN WINE**

**Stereophonic**

**ST-91501**

(ST1-91501)

**Stereophonic**

**SIDE**

**1**

**JIMMIE RODGERS**

1. WOMAN FROM LIBERIA (Rodgers-Whiting) 1:54
2. THE BANANA BOAT SONG (Burgess-Attaway-Belafonte) 2:28
3. MARIANNE (Gilkyson-Miller-Dehr) 2:20
4. PUFF (THE MAGIC DRAGON) (Yarrow-Lipton) 3:34
5. JIMMIE BROWN, THE NEWSBOY 2:33  
(A.P. Carter)
6. WALK RIGHT IN 1:54  
(Cannon-Woods)

Arranged and conducted by Milt Rogers

Produced by Randy Wood

Mix by  
F. J. [illegible]

DOT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023

A G & W COMPANY

**DOT**  
RECORDS®

**HONEYCOMBS & KISSES SWEETER THAN WINE**

Stereophonic  
**ST-91501**  
(ST2-91501)

Stereophonic  
**SIDE**  
**2**

**JIMMIE RODGERS**

1. KISSES SWEETER THAN WINE (Campbell-Newman) 2:16
2. HONEYCOMB (Bob Merrill) 2:15
3. WIMOWEH (Paul Campbell) 2:00
4. IF I HAD A HAMMER (Seeger-Hays) 2:13
5. GOD BLESS THE CHILD 2:52  
(Holiday-Herzog, Jr.)
6. JAMAICA FAREWELL 2:35  
(Lord Burgess)

Arranged and conducted by Milt Rogers  
Produced by Randy Wood

M.P. by  
Capital Records Inc.  
U.S.A.

DOT RECORDS, A DIVISION OF FAMOUS MUSIC CORPORATION, NEW YORK, NEW YORK 10023



**RARE BIRD**

**RECORDS**

**46-8008**  
**SIDE A**

**THE HARPTONES**

1. WHAT IS YOUR DECISION, 2:15
2. GIMMIE SOME, 2:15
3. I ALMOST LOST MY MIND, 2:25
4. LAUGHING ON THE OUTSIDE, 2:25
5. NO GREATER MIRACLE, 2:39
6. OO BIDEE - OOBIDEE-OO, 2:05
7. LIFE IS BUT A DREAM, 2:05
8. IT WAS JUST FOR LAUGHS, 2:57

**A PRODUCT OF RARE BIRD RECORDS, INC.**



**RARE BIRD**

**RECORDS**

**46-8008**

**SIDE B**

**THE HARPTONES**

1. SUNDAY KIND OF LOVE, 2:20
2. MAMBO BOOGIE, 2:00
3. MY MEMORIES OF YOU, 2:57
4. I'LL NEVER TELL, 2:30
5. LOVE ME COMPLETELY, 2:15
6. SINCE I FELL FOR YOU, 2:15
7. I REMEMBER, 2:30
8. YOU KNOW YOU'RE DOING ME WRONG

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**LUCKY**  
records

33rpm

STEREO

LUS 3008

SIDE 1

LUS 3008-A

© 1970

**THE FRANK YONCO SHOW**

featuring

FRANK YONCO      BRIAN GOLBEY  
THE EVERGLADES      THE MEDICINE BOW  
KIT CONNOR      BRIAN HATT

Compere—MURRAY KASH

1. White Silver Sands (Matthews) THE EVERGLADES
2. Ballad Of Forty Dollars (Tom T. Hall) FRANK YONCO
3. Everybody's Talking (Neill) FRANK YONCO
4. Too Many Bridges (Haggard) BRIAN HATT
5. Truck Driving Son Of A Gun (Deen, King) FRANK YONCO
6. All Night Man (Parsons) THE MEDICINE BOW

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery

SOUTHERN (1), NEWKEYS (2),  
APRIL (3), BLUE BOOK (4),  
PETER MAURICE (5),  
RONDOR (6)

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**LUCKY**  
records

33rpm

STEREO

LUS 3008-B

LUS 3008

© 1970

SIDE 2

**THE FRANK YONCO SHOW** featuring

FRANK YONCO BRIAN GOLBEY THE EVERGLADES  
THE MEDICINE BOW KIT CONNOR BRIAN HATT  
Comper—MURRAY KASH

1. Travell'n' Man (Lane) FRANK YONCO
2. To Be The Wind (Miller) FRANK YONCO
3. My Shoes Keep Walking Back To You (Ross, Wills) KIT CONNOR
4. Mama Tried (Haggard) BRIAN GOLBEY
5. Chokin' Kind (Howard) FRANK YONCO
6. Jackson (Rogers, Wheeler) FRANK YONCO & KIT CONNOR
7. White Silver Sands (closing) (Matthews)

THE EVERGLADES

Producer: Gordon Smith

Engineers: Brian Hatt & Roger Jeffery

LONDON TREE (1, 2, 5), JOY (3),

BLUE BOOK (4), UNITED

ARTISTS (6), SOUTHERN (7)

# DEMAND series

"THE ROYAL TEENS"

DS - 0010  
A

MONO  
33.R.P.M.

- 1 SHORT SHORTS
- 2 ROYAL BLUE
- 3 LITTLE TRIXIE
- 4 WHY
- 5 ALL RIGHT BABY
- 6 PLANET ROCK
- 7 WAS IT A DREAM
- 8 PRETTY GIRL
- 9 OPEN THE DOOR
- 10 SHAMROCK
- 11 NOT MEANT FOR LOVERS
- 12 BIG NAME BUTTON

MADE IN U.S.A. DEMAND RECORD INC. NEWARK, N.J.

# DEMAND series

"THE ROYAL TEENS"

DS-0010  
B

MONO  
33.R.P.M.

- 1 BELIEVE ME
- 2 HARVEY'S GOT A GIRL FRIEND
- 3 DOTTIE ANN
- 4 MAD GASS
- 5 WOUNDED HEART
- 6 HANGIN' AROUND
- 7 MY MEMORIES OF YOU
- 8 COOLATION
- 9 MY KIND OF DREAM
- 10 LEOTARDS
- 11 LITTLE CRICKET
- 12 SITTIN WITH MY BABY

MADE IN U.S.A. DEMAND RECORD INC. NEWARK, N.J.



LEE ANDREWS & THE HEARTS  
GREATEST HITS

SEND FOR  
FREE  
CATALOG

SIDE A  
COL-LP-5028

1. **TEARDROPS** Time: 2:17  
(Charles, Stanley, Calhoun, Golder) Arc & G & H Music-BMI
2. **JUST SUPPOSE** Time: 2:21 (Andrews) Andrea Music SESAC
3. **THE CLOCK** Time: 2:28 (Curry-Golder-Binnick Davis) G & H Music-BMI
4. **BLUEBIRD OF HAPPINESS** (Davies-Heyman)  
T.B. Harms-ASCAP
5. **TRY THE IMPOSSIBLE** Time: 2:52  
(Curry-Golder) Spinmill & G & H Music-BMI
6. **BELLS OF ST. MARY** (Furber-Adams)  
Chappell & Co -ASCAP

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



LEE ANDREWS & THE HEARTS  
GREATEST HITS

SEND FOR  
FREE  
CATALOG

SIDE B  
COL-LP-5028

1. **LONG LONELY NIGHTS** Time: 2:44 (Uniman-Abbott-Andrews-Henderson) G & H Music-BMI
2. **LONELY ROOM** Time: 2:38 (Andrews) Andrea Mus SESAC
3. **THE FAIREST** Time: 2:29 (Lee Andrews) Kingsbury Music-BMI
4. **GLAD TO BE HERE** Time: 2:14 (Calhoun-Henderson) G & H Music-BMI
5. **MAYBE YOU'LL BE THERE** Time: 2:39 (Gallop-Bloom) Triangle Music-ASCAP
6. **THE WHITE CLIFFS OF DOVER** Time: 2:48 (Kent-Burton) Shapiro-Bernstein-ASCAP

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 19072



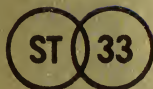
# MGM RECORDS

## THE RIGHTEOUS BROTHERS

GEMA

**STEREO**

Made in Germany



2368 109

### POP POWER

1. YOU'VE LOST THAT LOVIN' FEELING (Mann-Weil-Spector) 3:50
2. THE WHITE CLIFFS OF DOVER (Burton-Kent) 2:19
3. GEORGIA ON MY MIND (Carmichael-Garrell) 2:37
4. (I Love you) FOR SENTIMENTAL REASONS  
(Best-Watson) 2:49
5. YOU'LL NEVER WALK ALONE  
(Hammerstein-Rodgers) 2:18
6. JUST ONCE IN MY LIFE  
(Goffin-King-Weil) 3:55

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**MGM** RECORDS

## THE RIGHTEOUS BROTHERS

GEMA

**STEREO**

Made in Germany

2

ST 33

2368 109

### POP POWER

1. UNCHAINED MELODY (Zaret-North) 3:35
2. SEE THAT GIRL (Mann-Weil) 2:12
3. EBB TIDE (Maxwell) 2:46
4. GUESS WHO? (Belvin) 2:31
5. HUNG ON YOU (Goffin-King-Spector) 3:27
6. THE GREAT PRETENDER  
(Ram) 2:33

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**MURRAY HILL®**  
RECORDS & TAPES

THE

**HARPTONES**

*On Sunday Afternoon*

- 1 **ON SUNDAY AFTERNOON** (F Allen-M Willie)  
Maureen Music/BMI

*Side One*

001098

- 2 **THAT'S THE WAY IT GOES** (M Levy-D Parker-R Cita)  
A B Z Music Corp /BMI
- 3 **OO WEE BABY** (P Winley)  
Nu-Way/BMI
- 4 **THREE WISHES** (Cita-Burley)  
A B Z Music Corp & A D T Enterprises/BMI
- 5 **THE MASQUERADE IS OVER** (DeSylva-Brown-Henderson)  
DeSylva, Brown & Henderson Inc /ASCAP
- 6 **UNTIL THE REAL THING COMES ALONG (ALTERNATE TAKE)**  
(S Cahn-S. Chaplin-L E Freeman-M Holiner-A Nichols)  
Chappell Music & Anne-Rachel Music/ASCAP
- 7 **SHRINE OF ST. CECILIA** (J Kern-Loveday)  
Hubert J Brown/ASCAP

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**MURRAY HILL®**  
RECORDS & TAPES

THE  
**HARPTONES**  
*On Sunday Afternoon*

*Side Two*

001098

1. **CRY LIKE I CRIED** (Johnson-Powell)  
Marjorie Music/BMI
2. **WHAT IS YOUR SECRET**
3. **IT THIS REALLY THE END JOYTONES** (Goldner-Cita)  
A.B.Z. Music Corp./BMI
4. **THAT'S THE WAY IT GOES (ALTERNATE TAKE)**
5. **SO GOOD, SO FINE, YOU'RE MINE** (R. Cita)  
A.B.Z. Music Corp./BMI
6. **WHAT DID I DO WRONG CAROL BLADES** (B. Kornegay-J. Steward)  
A.B.Z. Music Corp./BMI
7. **WHEN WILL I KNOW CAROL BLADES** (Silver-Alfred)  
Planetary Music & Jonroy Music Co./ASCAP

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rainbow  
records

THE 5 CROWNS

LP 5030A

33 1/3 RPM

1. A STAR
2. GOOD LUCK DARLING
3. YOU'RE MY INSPIRATION
4. 10:50 SUS
5. WHO CAN BE TRUE
6. OOW WEE BABY
7. ALONE AGAIN

rainbow  
records

THE 5 CROWNS

LP 5010B

33 1/3 RPM

1. WHY DON'T YOU BELIEVE ME
2. AGAIN
3. MAN FROM THE MOON
4. YOU CAME TO ME
5. I DON'T HAVE TO HUNT NO MORE
6. KEEP IT A SECRET
7. THE END OF THE FAIR

# ON THE CORNER

*Records*

LP-135-A  
33 $\frac{1}{3}$  RPM  
1990

<sup>A</sup>  
Bobby Diskin &  
ED ENGEL  
Production  
an affiliate of  
Crystal Ball Records

## THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. YOU BABY YOU 2:20
2. RED RED ROBIN 2:19
3. LOVE NO ONE BUT YOU (Acap) 2:21
4. GERELDINE 1:23
5. LORRAINE 2:57
6. GLORIA 2:09
7. SUNDAY KIND OF LOVE 2:00

# ON THE CORN E R

*Records*

**LP-135-B**  
**33 $\frac{1}{3}$  RPM**  
1990

A  
Bobby Diskin &  
ED ENGEL  
Production  
an affiliate of  
Crystal Ball Records

## THE EXCELLENTS GO BOB BOB BOBBIN ALONG

1. CONEY ISLAND BABY 2:08
2. LOVE NO ONE BUT YOU 1:58
3. WHITE CLIFFS OF DOVER 1:38
4. BIGGEST MISTAKE 2:44
5. RED RED ROBIN (Acap.) 2:06
6. SHE'S NOT COMING HOME 2:03
7. HELENE 2:24

N

FD

GENE NORMAN PRESENTS

**"BE OUR GUEST"**  
(HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 1

GNP 20

1. CHARLIE VENTURA - "DARK EYES"
  2. BUDDY DE FRANCO - "STAR SAPPHIRE"
  3. GERRY MULLIGAN - "HALF NELSON"
  4. DIZZY GILLESPIE - "MANTECA"
  5. LYLE MURPHY - "CALETA"
  6. MAX ROACH - "SUNSET EYES"
- CLIFFORD BROWN

GENE NORMAN PRESENTS

HOLLYWOOD CALIF

U.S.A.

G

N

P

GENE NORMAN PRESENTS

**"BE OUR GUEST"**  
(HIGHLIGHTS FROM 12 GNP ALBUMS)

Side 2

GNP 20

1. LIONEL HAMPTON - "KABA'S BLUES"
2. RENE TOUZET - "MAMBO GUAGUANCO"
3. CORKY HALE - "LONDON IN JULY"
4. MARTY PAICH - "TENORS WEST"
5. BILLY DANIELS - "I LIVE FOR YOU"
6. FRANK MORGAN - "BERNIE'S TUNE"

GENE NORMAN PRESENTS



HOLLYWOOD • CALIF • U.S.A.

CS-007

**a**

33 RPM

# Summer Time

Vol. 2

**Hip-Hop Dub Plate Specials**

**1. LIVING CONDITIONS (REMIX)**

**2. 4 DA LADIES**

FOR DJ PROMOTIONAL USE ONLY. FIRST CLASS REMIX REGGAE NATION

CS-007

**b**

33 RPM

# Summer Time

Vol. 2

Hip-Hop Dub Plate Specials

1. QUIET STORM (REGGAE MIX)

2. GIRLS DEM SUGA  
(HIP-HOP MIX)

FOR DJ PROMOTIONAL USE ONLY. FIRST CLASS REMIX REGGAE NATION

# Hi-C

## "LET ME KNOW"

Produced by DJ Quik

from the fourth coming album

## "The Hi-Life Hustle"

# 10/21/03



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# Hi-C



## SIDE A

Let Me Know featuring DJ Quik (Radio Edit)	4:07
Let Me Know featuring DJ Quik (LP Version)	4:07
Let Me Know featuring DJ Quik (Instrumental)	4:07

**PRODUCED BY DJ QUIK**

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# Hi-C



## SIDE B

I'm Not Your Puppet (Radio Edit) 3:08

I'm Not Your Puppet (Instrumental) 3:08

Do It 3:11

**PRODUCED BY DJ QUIK**

Victor

# RCA



## Here You Come Again Dolly Parton

**Side A Stereo**  
AYL1-4829-A

- 1 Here You Come Again (B. Mann-C. Weill)  
2:56
- 2 Baby Come Out Tonight (K. McCord) 3:25
- 3 It's All Wrong, But It's All Right  
(D. Parton) 3:19
- 4 Me and Little Andy (D. Parton)  
2:36

Produced by Gary Klein for The Entertainment Company  
Executive Producer: Charles Koppelman

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© 1977, 1983 RCA RECORDS

Victor

# RCA



## Here You Come Again Dolly Parton

**Side B Stereo**  
AYL1-4829-B

- 1 Cowgirl & The Dandy (B. Goldsboro) 3:44
- 2 Two Doors Down (D. Parton) 3:04
- 3 God's Coloring Book (D. Parton) 3:10
- 4 Sweet Music Man (K. Rogers) 3:10

Produced by Gary Klein for The Entertainment Company  
Executive Producer: Charles Koppelman

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© 1977, 1983 RCA RECORDS

PHIL NIMMONS  
nimmons 'n' nine plus six  
THE ATLANTIC SUITE  
Side One

Harbours . Islands . Tides

SACKVILLE

STEREO 2008

PHIL NIMMONS  
nimmons 'n' nine plus six  
THE ATLANTIC SUITE  
Side Two

Horizons . The Dorian Way

SACKVILLE

STEREO 2008

**BSR 3020**

# Whitebread



0 63563 30201 1

## **Do The Bump (3:42)**

Produced by Debonaire for Fat Cat Productions. Taken from the  
Bass Mix USA compilation album on BackStage Records



© & P 1998  
**BACKSTAGE RECORDS**  
(305) 828-7557

**BSR 3020**

# Whitebread



## Big Brown Round (3:55)

Produced by Debonaire for Fat Cat Productions. Taken from the  
Bass Mix USA compilation album on BackStage Records



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**BACKSTAGE RECORDS**  
(305) 828-7557

# Nerve<sup>®</sup> Records

## NIGHT TRAIN

OSCAR PETERSON TRIO

**W-90625**

(W1-90629)

Mfd. by  
Capitol Records, Inc.  
U.S.A.

1. NIGHT TRAIN 4:50  
(Jimmy Forrest)  
Frederick Music Co. BMI
2. C JAM BLUES 3:23  
(Duke Ellington)  
Robbins Music Corp. ASCAP
3. GEORGIA ON MY MIND 3:42  
(Hoagy Carmichael-Stuart Gorrell)  
Peer Int'l BMI
4. BAG'S GROOVE 5:12  
(Milt Jackson) I  
Wemar Music Corp. BMI
5. MOTEN SWING 2:52  
(Buster & Bennie Moten)  
Peer Int'l. BMI &  
Fred Fisher Music ASCAP
6. EASY DOES IT 2:45  
(Jimmy Young-Sy Oliver)  
Pickwick Music Corp.  
ASCAP

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**Nerve**  
Records®

**NIGHT TRAIN**

**OSCAR PETERSON TRIO**

**W-90629**

(W2-90629)

Mfd. by  
Capitol Records, Inc.  
U.S.A.

1. **HONEY DRIPPER 2:23**  
(Joe Liggins)  
Northern Music Corp. ASCAP
2. **THINGS AIN'T WHAT THEY USED  
TO BE 4:35**  
(Mercer Ellington-Ted Persons)  
Tempo Music ASCAP
3. **I GOT IT BAD AND THAT AIN'T  
GOOD 5:05**  
(Duke Ellington-Paul Webster)  
Robbins Music Corp. ASCAP
4. **BAND CALL 3:51**  
(Duke Ellington)  
Tempo Music ASCAP
5. **HYMN TO FREEDOM 5:30**  
(Oscar Peterson)  
Tomi Music Co. BMI

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# sonicarts<sup>®</sup>TM

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

## laboratory series

NUMBER

# 10

Side A

### **Russell Stepan** **FAVORITE ENCORES**

STEREO

- Bach-Hess:** "Jesu, Joy of Man's  
Desiring" ..... 3:14
- Chopin:** Etude Opus 10. No. 12  
"Revolutionary" ..... 2:36
- Chopin:** Etude Opus 25, No. 1  
"Aeolian Harp" ..... 2:35
- Chopin:** Etude Opus 10, No. 5  
"Black Key" ..... 2:39
- Debussy:** "Clair de Lune" ..... 5:15

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# sonicarts<sup>®</sup>

665 Harrison Street, San Francisco, CA 94107 • (415) 781-6306

## laboratory series

NUMBER

# 10

Side B

# STEREO

### Russell Stepan FAVORITE ENCORES

<b>Gershwin:</b> Three Preludes No. 1 . . .	1:41
<b>Gershwin:</b> Three Preludes No. 2 . . .	3:35
<b>Gershwin:</b> Three Preludes No. 3 . . .	1:12
<b>Brahms:</b> Waltz in A-Flat . . . . .	1:45
<b>Moszkowski:</b> Etude in F . . . . .	1:25
<b>Mussorgsky:</b> "The Great Gate at Kiev" . . . . .	4:32

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# SHANTIH RECORDS

*Arise, We Must Be Growing*  
*Aileen and Elkin Thomas*

SIDE ONE

ST-1124

1. *Are You Ready?* (3:30)
2. *Georgetown* (2:39)
3. *Prairie Eagle Song* (5:15)
4. *Little Boy Blue* (5:24)
5. *Rocky Mountain*  
*Rainbow* (3:42)

© Shantih Records P.O. Box 150 Krum, TX. 76249

# SHANTIH RECORDS

*Arise, We Must Be Growing*  
*Aileen and Elkin Thomas*

SIDE TWO

ST-1124

1. *Arise, We Must Be Growing* (4:27)
2. *Blackwater River* (4:36)
3. *Homecoming Sunday* (3:02)
4. *Shine On Me* (5:03)

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RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Beethoven

SONATA No. 8, IN C MINOR, Op. 13  
("Pathétique")

LM  
1222  
Non-  
Breakable

SIDE  
1

**Band 1**—First Movement: Grave; Allegro  
di molto e con brio

**Band 2**—Second Movement: Adagio cantabile

**Band 3**—Third Movement: Rondo: Allegro

Solomon, *Pianist*  
(Recorded in England)

E1-RP-0256

LONG 33 1/3 PLAY

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Beethoven

SONATA No. 32, IN C MINOR, Op. 111

LM  
1222

Non-  
Breakable

SIDE  
2

**Band 1**—First Movement: Maestoso

**Band 2**—Second Movement: Arietta:

Adagio molto semplice e cantabile: Variations 1 to 5

Solomon, *Pianist*

(Recorded in England)

E1-RP-0255

# LONG PLAY

33 1/3



RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

# Starr

R E C O R D S

*ALL IN MY LOVE FOR YOU*

**JIMMY STURR** *And His Orchestra*

Vocals By JOHNNY KARAS

SIDE ONE

L. P. 570  
JAYGUS PUBL.  
BMI

**1. ALL IN MY LOVE FOR YOU**

(J. HARTFORD) (ARR. H. WILL)

**2. WHEN I GET TO HEAVEN**

(J. STURR - H. WILL) (ARR. H. WILL)

**3. CROOKED MAN - POLKA**

(S. LOPUCH) (ARR. H. WILL)

**4. MY PAL - OBEREK**

(K. MOREY) (ARR. J. STURR)

**5. GLORIA - POLKA**

(G. WISNIEWSKI) (ARR. H. WILL)

**6. FIDDLIN' FEVER**

(F. URBANOVITCH)

Div. of National Polka Artists, Inc., Florida, N.Y. 10921

# Stazz

R E C O R D S

## ALL IN MY LOVE FOR YOU

### JIMMY STURR *And His Orchestra*

Vocals By JOHNNY KARAS

SIDE TWO

L. P. 570  
JAYGUS PUBL.  
BMI

**1. MATEEKA - POLKA (MAJTYKA)**

(J. STURR) (ARR. H. WILL)

**2. ROSES, POLKAS & WINE**

(L. ZARSKI) (ARR. H. WILL)

**3. LET'S HAVE A DRINK - POLKA**

(J. JEDRASKI) (ARR. J. STURR)

**4. MARDI GRAS - POLKA**

(J. BUD) (ARR. H. WILL)

**5. OUR POPE**

(L. ZARSKI) (ARR. H. WILL)

**6. PROUD TO BE AN AMERICAN**

(J. STURR - H. WILL) (ARR. H. WILL)

Div. of National Polka Artists, Inc., Florida, N.Y. 10921

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U.S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Rimsky-Korsakoff

Band 1—CAPRICCIO ESPAGÑOL, Op. 34

LM  
9027

Non-  
Breakable

SIDE  
1

Tchaikovsky

Band 2—MARCHE SLAVE, Op. 31

Mendelssohn

Band 3—FINGAL'S CAVE OVERTURE, Op. 26

Boston Pops Orchestra

Arthur Fiedler, Conductor

E2RP-4380

# LONG PLAY

33 $\frac{1}{3}$

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U.S.A.

RCA VICTOR—RCA MONOGRAM—DOG AND PHONOGRAPH—"HIS MASTER'S VOICE"—"RED SEAL", REG. U. S. PAT. OFF.—MARCAS REGISTRADAS

# RCA VICTOR

## RED SEAL RECORD



"HIS MASTER'S VOICE"

Chopin

### LES SYLPHIDES

(Orchestrated by Anderson and Bodge)

LM  
9027

Non-  
Breakable

SIDE  
2

Boston Pops Orchestra

Arthur Fiedler, Conductor

E2RP-4381

# LONG PLAY

33 1/3

RCA VICTOR DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.



# W F C

## "GOD KNOWS"

by

### THE WITNESSES FOR CHRIST

WFC-105-A

Side 1

33 1/3 RPM

STEREO

- |   |      |
|---|------|
| 1. GOD KNOWS                                  | 3:35 |
| 2. THE LORD IS MY ROCK                        | 3:13 |
| 3. BLESSINGS                                  | 3:38 |
| 4. I'D RATHER HAVE JESUS                      | 2:50 |
| 5. I TOLD JESUS IT WOULD<br>BE ALRIGHT (Solo) | 5:10 |
| 6. IT'S A MEAN OLD WORLD                      | 2:15 |

Recorded at:  
P.S. STUDIOS  
Chicago, Ill.

# W F C

## “GOD KNOWS”

by

### THE WITNESSES FOR CHRIST

WFC-105-B

Side 2

33 $\frac{1}{3}$  RPM

STEREO

- |                                     |      |
|-------------------------------------|------|
| 1. IF WE EVER NEEDED THE LORD       | 2:46 |
| 2. GREAT IS THY FAITHFULNESS (Solo) | 4:45 |
| 3. A QUIET PLACE                    | 3:40 |
| 4. THROUGH IT ALL                   | 3:30 |
| 5. I'LL TRADE A LIFETIME            | 4:25 |
| 6. ONE OF THESE DAYS                | 2:05 |

Recorded at:  
P.S. STUDIOS  
Chicago, Ill.

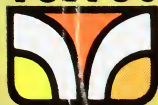
DANNY RIVERA

LPVS-1437

33 $\frac{1}{3}$  RPM

R.I.-20163

velvet



*Distribuido por:*  
Distribuidora  
Dominicana de  
Discos, C. por A.

Lado (A)

- 1-QUIERA DIOS
- 2-SI ME MIRAN A LOS OJOS
- 3-TU ALMA GOLONDRINA
- 4-AHI VA JOSE
- 5-LO SIERTO ES QUE NO ESTAS
- 6-VA CAYENDO UNA LAGRIMA

DANNY RIVERA

LPVS-1437

33 $\frac{1}{3}$  RPM

R.I..20163



*Distribuido por:*  
Distribuidora  
Dominicana de  
Discos, C. por A.  
Lado (B)

- 1-GRACIAS MI AMOR POR TODO
- LO VIVIDO
- 2-LIBERA TU MENTE
- 3-TE NECESITO
- 4-JESUCRISTO
- 5-ESA SERA MI CASA
- 6-MIS CINCO SENTIDOS



67

WREN

STEREO  
33  $\frac{1}{3}$  RPM  
G-39  
SIDE A



PUBLISHER:  
GGREE MUSIC  
CAPAC  
© 1988

STRANGER  
BY LEON COLDEARO

WRITTEN AND ARRANGED BY  
GLEN JOSEPH  
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



# 67

STEREO  
33  $\frac{1}{3}$  RPM  
G-39  
SIDE B



PUBLISHER:  
GGREE MUSIC  
CAPAC  
© 1988

STRANGER (CLUB MIX)  
BY LEON COLDEARO

WRITTEN AND ARRANGED BY  
GLEN JOSEPH  
EXECUTIVE PRODUCER: GLEN JOSEPH

MADE IN CANADA

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS



MAYA

**RON HUDSON**

**"SOLO"**

STEREO  
33 $\frac{1}{3}$  RPM

# 1202  
LH-17100

**SIDE 1**

1. BRANDENBURG CONCERTO No. 3 IN G MAJOR  
FIRST MOVEMENT (6:10)  
(Bach)
2. RECUERDOS DE LA ALHAMBRA (3:53)  
(Tarreaga)
3. JESU, JOY OF MAN'S DESIRING (2:50)  
(Bach)
4. BAILADORA (2:00)  
(Bluteau)
5. AIR ON THE G-STRING (3:24)  
(Bach)



MAYA

**RON HUDSON**

**"SOLO"**

STEREO  
33 $\frac{1}{3}$  RPM

# 1202  
LH-17101

**SIDE 2**

1. SOLEARES (3:00)  
(Trad)
2. EL CONDOR PASA (3:05)  
(Trad)
3. CLASSICAL GAS (3:00)  
(Williams)
4. AMONG THE RUINS OF GUATEMALA (4:15)  
(Hudson)
5. MALAGUENA (3:40)  
(Lecuona)
6. MAMONALES (1:40)  
(Trad)

# Bay City

## MUSIC

SIDE A

DISCO 45

HMP 0015

Dist. by:  
Bay City Music  
2 Church St.  
Sunshine Plaza  
Montego Bay  
Jamaica  
Phone (809)  
952-1970

&

Stokeys World  
A Music  
New York  
914-667-3341

Published by:  
Hess Music  
© 1987  
5 min., 18 sec.  
Made in Jamaica  
Prod. and Arr. by  
H. Lewis & Nubian  
For Ho-Ma-Ka  
Production

LIGHT UP THE WORLD  
(Nubian)  
SISLYN PETERS

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

# Bay City

MUSIC

SIDE B

DISCO 45 HMP 0015

Dist. by:  
Bay City Music  
2 Church St.  
Sunshine Plaza  
Montego Bay  
Jamaica  
Phone (809)  
952-1970  
&

Stokeys World  
A Music  
New York  
914-667-3341

Published by:  
Hess Music

© 1987

4 min., 54 sec.

Made in Jamaica

Prod. and Arr. by  
H. Lewis & Nubian  
For Ho-Ma-Ka  
Production

LIGHT UP THE WORLD

(Nubian)

SISLYN PETERS

UNAUTHORISED COPYING OF THIS RECORDING IS STRICTLY PROHIBITED

BEOWULF A Musical Epic  
PART I

1. THE MISTS - 1:52 2. I SING THE SONG OF BEGINNING  
- 4:05 3. (a) WHAT'S THAT DIN? - 3:32 (b) WOE! - 1:25  
4. (a) FAR AWAY WAS A MAN - 1:25 (b) FANFARE - :12  
(c) I CAN SEE YOU'RE HERE FOR GLORY - :42  
(d) I'D LIKE TO TRY MY GRIP AGAINST HIM - :44

DAFF 10050

DAFFODIL

SIDE ONE  
STEREO



5. BEOWULF YOU'VE PAID THIS VISIT OUT OF FRIEND-  
SHIP - 1:41 6. (a) LET THE VICTORY BE MINE ALONE  
- 2:29 (b) MY WISH HAS BEEN GRANTED - 1:42 (c) SO  
YOU'RE THE GREAT BEOWULF - 1:25 7. TRY - 2:41

VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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Music (CAPAC)

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# BEOWULF A Musical Epic

1. SONG OF THE UNKNOWN CHIEF - 3:18 2. (a) INTERLUDE (memories of Beowulf's younger days) 1:22 (b) TRY (reprise) - 1:27 (c) BEOWULF, YOUR HALL IS GONE - :38 3. FATE MUST DECIDE - 2:58 4. THE DRAGON FIGHT - 4:05 5. (a) CRY, WE ALL DIE - 2:54 (b) IT IS THE END OF MY

DAFF 10050

DAFFODIL

SIDE FOUR  
STEREO



- EARTH-JOY - 1:20 (c) IN HIS GREAT NEED - :58  
6. ALL THE VICTORIES WERE HIS ALONE - 2:36  
7. (a) LIFE GOES LIKE THE WIND UPON THE GRASSES - :56 (b) THE MISTS - 1:08 (c) LISTEN TO THE STORY - 1:27

## VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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Music (CAPAC)

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## BEOWULF A Musical Epic

1. THAT IS ALL - 1:10 2. COLD AND LONELY - 8:10  
3. (a) ARMLESS, CHARMLESS, HARMLESS GREDEL - :90  
(b) NOW WE CAN LIGHT HEOROT WITH JOY - :53  
(c) BY YOUR DEED - 1:07 4. DEATH IS NOT EASY TO

**DAFF 10050**

DAFFODIL

SIDE TWO  
STEREO



- HIDE FROM - 2:20 5. (a) DRINK THIS WINE - 1:00  
(b) I DID WHAT I COULD - :45 6. THE QUEEN'S SONG  
- 3:19 7. MAKE THIS MAN YOUR HERO - 3:53

## VARIOUS ARTISTS

(All selections composed by Wylle/Davies)

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## BEOWULF A Musical Epic

1. (a) GRENDEL'S MOTHER - 3:31 (b) HOW WAS THE NIGHT?  
- :51 2. (a) THE JOURNEY - 5:48 (b) HAIL! HAIL! - :52  
3. BEOWULF'S FAREWELL - 2:12 4. THE BETTER  
I KNOW YOU - 1:52

DAFF 10050

DAFFODIL  
PART II

SIDE THREE  
STEREO



5. TIME ROLLS ON - 1:13 6. SAY GOODBYE TO TOMORROW  
- 3:33 7. (a) SO IT FELL - 1:50 (b) LOOK OUT FOR  
THE DRAGON - 3:00

## VARIOUS ARTISTS

(All selections composed by Wylie/Davies)

Produced by Victor Davies

A LEASE OF LOVE

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Music (CAPAC)

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**BAD BOYS**

**«Don't Want You Back»**

**A1: CLUB MIX 5:00**

**45 RPM Stereo side A**

**Rmm 9912**

**Written by Max Martin  
Publishing by S.I.A.E.**

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**BAD BOYS**

**«Don't Want You Back»**

**B1: ANOTHER MIX 5:00**

**45 RPM Stereo side B**

**Rmm 9912**

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TEL: 0039 - 02 - 58014131**

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Via Mecenate, 78/A - 20138 Milano - Italy  
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Fax. + 39 02 58014290-58011246**



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Milan Made in Italy 1999



## **BILLY THORPE STIMULATION**

-B. Thorpe-

Publisher: 21st Century Man Music Co./The  
Grand Pasha Publisher (BMI)

Special Version From The Pasha Lp: "STIMULATION" ARZ 37499

Produced by Spencer Proffer and Billy Thorpe  
Engineer: Larry Brown

**33 1/3 RPM**  
**STEREO**  
© 1981 CBS Inc.

**AS 1306**  
**XSM 168325**  
**Time: 5:17**  
**DEMONSTRATION**  
**NOT FOR SALE**



MANUFACTURED AND DISTRIBUTED BY CBS RECORDS/CBS INC./51 W 52 STREET, NEW YORK, N.Y.



## **BILLY THORPE**

**1. SYNDROME D.O.A. 5:51**

-B. Thorpe-

**2. L.K.O. 3:39**

-B. Thorpe-

Publisher: 21st Century Man Music Co./ The  
Grand Pasha Publisher (BMI)

Special Version From The Pasha Lp: "STIMULATION" ARZ 37499

Produced by Spencer Proffer and Billy Thorpe  
Engineer: Larry Brown

**33 1/3 RPM**

**STEREO**

© 1981 CBS Inc.

**AS 1306**

**XSM 168324**

**DEMONSTRATION**

**NOT FOR SALE**



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COMPLETE CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANGE



33 $\frac{1}{3}$   
RPM

HIGH FIDELITY

NONBREAKABLE

SIDE  
1

Songs from Rodgers and Hammerstein's  
**FLOWER DRUM SONG**

Chorus and Orchestra under the direction of  
**JIMMY CARROLL**

1. OVERTURE

2. YOU ARE BEAUTIFUL - Wayne Sherwood
3. 100 MILLION MIRACLES - Cely Carrillo and Chorus
4. I ENJOY BEING A GIRL - Edna McGriff
5. I AM GOING TO LIKE IT HERE - Cely Carrillo
6. LIKE A GOD - Wayne Sherwood

BELL RECORDS, INC.,



BLP: 13

NEW YORK •

MARCAS. REG. MADE IN U.S.A.

COMPLETE CYCLE REPRODUCTION TO RIAA CURVE FULL AUDIO RANGE



33 $\frac{1}{3}$   
RPM

HIGH FIDELITY

NONBREAKABLE

SIDE  
2

Songs from Rodgers and Hammerstein's  
**FLOWER DRUM SONG**

Chorus and Orchestra under the direction of  
**JIMMY CARROLL**

1. CHOP SUEY - Jean Arnold
2. DON'T MARRY ME - Artie Malvin
3. GRANT AVENUE - Edna McGriff
4. LOVE LOOK AWAY - June Ericson
5. THE OTHER GENERATION - Jean Arnold, Artie Malvin
6. SUNDAY - Edna McGriff, Artie Malvin
7. FINALE

BLP:13

BELL RECORDS, INC.,



NEW YORK •

MARCAS. REG. MADE IN U.S.A.

**SWEET SENSATION**  
**PROPERTY OF**  
**WRTI**

Time: 5:15

Produced by  
ROBIN GILGEOURS

SIDE A  
45 R.P.M.  
STEREO  
SS-849

**JAZZ**  
**90**

**MY LOVE IS TRUE**  
(ROBIN GILGEOURS)

**SWEET SENSATION**

Music Arranged and Conducted by  
**TONY McINTOSH**

Distributed by SS RECORDS  
Phone: (718) 493-2444

SWEET SENSATION

PROPERTY OF  
WRTI

Time: 5:15

Produced by  
ROBIN GILGEOURS

SIDE B  
45 R.P.M.  
STEREO  
SS-849

J122  
90

289

MY LOVE IS TRUE  
(ROBIN GILGEOURS)

INSTRUMENTAL

Music Arranged and Conducted by  
TONY McINTOSH  
Distributed by SS RECORDS  
Phone: (718) 493-2444



# BAIANINHO

1. HISTÓRIA DE UM PRETO  
VELHO (Pelado da Mangueira-Helio  
Turco-Comprido); 2. AH! SE ELA VOLTASSE

**LADO 1**  
**STEREO/MONO**



**144104**  
**© 1973**



(Baianinho); 3. NÃO TENHO PAZ (Jorginho-Jorge  
Costa); 4. JUÍZO FINAL (Baianinho); 5. SEU  
DIRETOR (Zuzuca-Zequinha); 6. AGUA  
DO RIO (Noel Rosa de Oliveira-  
Anescar)

**Dir. Artística:**  
**Zuzuca**

**XSB-985**



"MASTERWORKS" - EPIC -

MARCAS REGISTRADAS - INDÚSTRIA BRASILEIRA - CGC 33131376 - SCDP-PF-004 QB

RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA - PROIBIDA A REPRODUÇÃO, EXECUÇÃO E RÁDIO-TELE-DIFUSÃO - FABR. POR RCA ELETRÔNICA LTDA. - CGC 61.128.074/2 - AV. ENG. BILLINGS, 2227 - SP



# BAIANINHO

1. PROTESTO MEU AMOR

(Pixinguinha-Herminio Belo de Carvalho)

2. MÁGOA (Ataylor de Souza-Paulo Filho-Jorge

**LADO 2**  
**STEREO/MONO**



**144104**

© 1973

Veiga); 3. MADRUGADA (Dedé da Portela)

4. CUIDADO ZÉ (Baianinho); 5. MEU  
CARNAVAL (Rubens-Expedito); 6. NEM

VEM (Levo a minha viola) (José  
Alves-Eduardo Oliveira-Noel  
Rosa de Oliveira)

Dir. Artística:  
Zuzuca

XSB-986

RESERVADOS OS DIREITOS FONOGRÁFICOS E DA OBRA GRAVADA - PROIBIDA A REPRODUÇÃO, EXECUÇÃO E RADIOTELEDEFUSÃO - FABR. POR RCA ELETRÔNICA LTDA. - CGC 01.126.074/2 - AV. ENG. BILLINGS, 2227 - SP

CBS



"MASTERWORKS" - EPIC -

MARCAS REGISTRADAS - INDÚSTRIA BRASILEIRA - CGC 33.131.376 - SCOP - PF. 004/GB

STRICTLYHITS VINYL SERVICE - 937 75TH AVENUE - OAKLAND, CA 94621 - WWW.STRICTLYHITS.COM

# MIX FACTOR

**Mashonda ft. Game**

**"BACK OF DA CLUB" (5:41)**

**courtesy of J Records - 96 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32)**

**Omarion**

**"O" (Sweet Dreams Remix) (4:40)**

**courtesy of Sony Urban - 107 bpm**

**intro (32)**

**break (32)**

**Side A**  
**May :: 05**  
tmf-060a

ADDITIONAL PRODUCTION BY DJ HOPE - FOR PROFESSIONAL DJ USE ONLY - ALL RIGHTS RESERVED BY ORIGINAL LABELS

STRICTLYHITS VINYL SERVICE - 937 75TH AVENUE - OAKLAND, CA 94621 - WWW.STRICTLYHITS.COM

# MIX FACTOR

**Baby Bash**

**"BUBALICIOUS" (5:08)**

**courtesy of Universal - 92 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32-32)**

**Kelly Clarkson**

**"SINCE YOU'VE BEEN GONE" (3:58)**

**courtesy of RCA - 131 bpm**

**intro (32)**

**break (32)**

**Side B**  
**May :: 05**  
tmf-060b

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# MIX FACTOR

**Side C**  
**May :: 05**  
tmf-060c

**Various Artists**  
**"THE POP-ROCK MEDLEY"**  
**(16:50)**

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# MIX FACTOR

**50 Cent**

**"JUS A LIL BIT" (5:07)**

**courtesy of Shady / Aftermath - 97 bpm**

**intro (32)**

**break 1 (32)**

**break 2 (32-32)**

**Britney Spears**

**"DO SOMETHIN" (4:07)**

**courtesy of Jive - 130 bpm**

**intro (32)**

**break (32)**

**Side D**  
**May :: 05**

tmf-060d

ADDITIONAL PRODUCTION BY DJ HOPE - FOR PROFESSIONAL DJ USE ONLY - ALL RIGHTS RESERVED BY ORIGINAL LABELS

CORNER LIFE  
PRODUCTIONS

# TRUE PLAYAZ

featuring

**BABY** *of* CASH MONEY  
& Jit MILLIONAIRES

SIDE ONE



Sittin Crates Pub.

1. LIL MAMA (DIRTY) ORIGINAL FEAT. JIT
2. LIL MAMA (CLEAN) ORIGINAL FEAT. JIT

Executive Producers: Balli & Pump-Up  
Corner Life Prod.

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(305)693-6362 / (305)693-6361

CORNER LIFE PROD. P.O. BOX 510219, MIAMI, FL 33247

CORNER LIFE  
PRODUCTIONS

# TRUE PLAYAZ

featuring

**BABY** *of* CASH MONEY  
MILLIONAIRES  
& **Jit**

SIDE TWO



Sittin Crates Pub.

1. LIL MAMA (DIRTY) EXTENDED FEAT. BABY & JIT
2. LIL MAMA (CLEAN) EXTENDED FEAT. BABY & JIT

Executive Producers: Balli & Pump-Up  
Corner Life Prod.

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(305)693-6362 / (305)693-6361

CORNER LIFE PROD. P.O. BOX 510219, MIAMI, FL 33247

**PIONEER  
INTERNATIONAL**

**BEST OF OWEN GREY'S  
MEDLEY**

**SIDE A**  
**33 $\frac{1}{3}$  RPM**  
**Stereo**  
**PI020-A**

**G. E. R.**

Mfg. & Dist. by  
Pioneer Int'l  
3825 Teeswater  
Malton, Ont., Canada  
Producer S. Crooks

- 1.—GIRL WHAT YOU DOING TO ME
- 2.—MILLIE GIRL
- 3.—SIMMER DOWN

**OWEN GREY**

**PIONEER  
INTERNATIONAL**

**BEST OF OWEN GREY'S  
MEDLEY**

**SIDE B**  
**33 $\frac{1}{3}$  RPM**  
**Stereo**  
**PI020-B**

*C.E.R.*

**Mfg. & Dist. by**  
**Pioneer Int'l**  
**3825 Teeswater**  
**Malton, Ont., Canada**  
**Producer S. Crooks**

**1.—YOU DON'T WANT ME NO MORE  
MEDLEY**

**2.—SHANK I SHICK  
MEDLEY**

**OWEN GREY**

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**HIS MASTER'S VOICE**

**RECORD 1**

**33 $\frac{1}{3}$**   
(2XEA.675)

**1**

**BOX 70101**

**1**

**A TRIBUTE TO SOLOMON**

**BEETHOVEN**

**PIANO SONATA NO. 18 IN E FLAT MAJOR, Op. 31 No. 3**

- 1. 1st Movement: Allegro. 2. 2nd Movement: Scherzo (Allegretto vivace). 3. 3rd Movement: Minuet (Moderato grazioso) & Trio—Coda. 4. 4th Movement: Presto con fuoco**

**SOLOMON (Piano)**

**EMI**

MADE IN GT BRITAIN

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**RECORD 1**

**33 $\frac{1}{3}$**   
(2XEA.4520)

**2**

**BOX 70101**

**2**

**A TRIBUTE TO SOLOMON**

**BRAMMS**

1. VARIATIONS AND FUGUE ON A THEME OF HANDEL, Op. 24  
Aria—Variations 1 to 25—Fugue
2. INTERMEZZO IN B FLAT MINOR, Op. 117 No. 2

**SOLOMON (Piano)**

**EMI**

MADE IN GREAT BRITAIN

# Inhale

Digital Pillage are  
Barry Adamson, Atticus Ross,  
William Montague-Johnstone,  
Claude and Justin Warfield

33RPM

other side:

artwork by Julie Verhoeven

@ creative union.co.uk

Do not play.



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Basement Jaxx

ERIC

MIRACLES





**RECORDS INC.**

**REVENGE OF THE FAT PEOPLE  
THE JACK WALRATH GROUP**

**ST-221**

**SIDE 1**

- 1. REVENGE OF THE FAT PEOPLE (5:10)**  
**J. Walrath**
- 2. DUKE ELLINGTON'S SOUND OF LOVE (6:29)**  
**C. Mingus**
- 3. BEER ! (8:10)**  
**J. Walrath**

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**RECORDS INC.**

**REVENGE OF THE FAT PEOPLE  
THE JACK WALRATH GROUP**

**ST-221**

**SIDE 2**

**1. SLIDING DOORS (7:58)**

**M. Cochrane**

**2. PIGGY LOVE (4:42)**

**J. Walrath**

**3. BLUES IN THE GUTS (6:38)**

**J. Walrath**

**© © 1982 Stash Records**



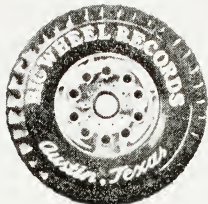
**ALVIN CROW**  
*& The Neon Angels*

**SIDE ONE**

**(NR10868-1)**

- 1. Dynamite Diana 2:48**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 2. Trouble, Loneliness, and Sorrow 3:33**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 3. Chains On Me 2:30**  
(Alvin Crow, Lone Grove Music, Inc., BMI)
- 4. Faded Love/Maiden's Prayer 3:35**  
(John Wills & Bob Wills/Bob Wills, Hill and Range, ASCAP)
- 5. Roly Poly 2:18**  
(Fred Rose, Milene Music, Inc., ASCAP)

Big Wheel Records 6004 Bull Creek Road Austin, Texas 78757



**ALVIN CROW**  
*& The Neon Angels*

**SIDE TWO**

**(NR10868-2)**

- 1. San Antonio Rose 2:55**  
(Bob Wills, Bourne Music, Inc., ASCAP)
- 2. (Now and Then There's) A Fool Such As I 2:55**  
(Bill Trader, MCA, Inc., ASCAP)
- 3. Oklahoma Hills 2:42**  
(Jack Guthrie, Michael H. Goldsen, Inc., ASCAP)
- 4. Heart Over Mind 2:43**  
(Mel Tillis, Cederwood Pub. Co., Inc., BMI)
- 5. Too Lonely, Too Long 2:45**  
(Jim Owen, Sawgrass Music Pub. Inc., BMI)

Big Wheel Records 6004 Bull Creek Road Austin, Texas 78751

# Creamy

I

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# Creamy

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# ETTA JAMES

EJ 2A

1. AT LAST
2. IF I CAN'T HAVE YOU
3. ALL I COULD DO WAS CRY
4. SOMETHING'S GOT A HOLD ON ME
5. FOOL THAT I AM
6. MY HEART CRIES
7. TELL MAMA

# ETTA JAMES

EJ 2B

1. STOP THE WEDDING
2. DREAM
3. MY DEAREST DARLING
4. DON'T CRY BABY
5. SPOONFULL
6. TRUST IN ME
7. SUNDAY KIND OF LOVE

# STRAKER'S RECORDS

S O C A 33 R.P.M.

Prod. By Granville Straker for  
STRAKER RECORD WORLD, LTD.  
Pub. Duke Music P.R.S.

GS2801 A

Side One

**STEREO**

Rec. PLATINUM FACTORY

Eng. Jon Evans-Straker

## NEW CLUB MIX PARTY TIME (K. POPE) DUKE

**Arr. & Conducted by Frankie McIntosh**

**Music By: The Equittables**

**Mfg. & Dist. by STRAKER'S RECORD WORLD**

242 Utica Ave., Brooklyn, N.Y. 11213

Phone (718) 756-0040-773-9506

# STRAKER'S RECORDS

S O C A 33 R.P.M.

Prod. By Granville Straker for  
STRAKER RECORD WORLD, LTD.  
Pub. Duke Music P.R.S.

GS2801 B

Side Two

**STEREO**

Rec. PLATINUM FACTORY

Eng. Jon Evans-Straker

**NEW CLUB MIX**  
**TREAT YOU WOMAN NICE**  
(K. POPE)  
**DUKE**

Arr. & Conducted by FRANKIE McINTOSH

Music By The Equitables

Mfg. & Dist. by S. RAKER'S RECORD WORLD

242 Utica Ave., Brooklyn, N.Y. 11213

Phone: (718) 756 0040 — 773-9506

# THE SIRENS RECORDS

Primitive Piano

101  
(26682)

Side 1

## BILLIE PIERCE

1. Get A Working Man
2. Panama Rag
3. In The Racket

## SPECKLED RED

4. Dad's Piece
5. Early In The Morning
6. Oh Red

# **THE SIRENS RECORDS**

Primitive Piano

101  
(26682)

Side 2

## **DOUG SUGGS**

1. Doug's Jump
2. Sweet Patootie

## **JAMES ROBINSON**

1. Bat's Blues
2. Four O'Clock



THE  
PASSIONATE  
MUSIC OF THE  
GYPSY CARAVAN  
TATA MIRANDO &  
HIS SONS

MGF-27512  
Side 1

A Custom High  
Fidelity  
Recording

(Played by a family of wandering Gypsies)

1. RUSSIAN FOLKSONGS - 4:45
2. CSAK EGY KISLANY - 2:23
3. DOBRA DOBRA - 1:50
4. ARMENIAN FOLKSONGS - 4:38
5. BESSARABYANKA - 5:30

FONTANA RECORDS • CHICAGO 1, ILLINOIS



THE  
PASSIONATE  
MUSIC OF THE  
GYPSY CARAVAN  
TATA MIRANDO &  
HIS SONS

MGF-27512  
Side 2

A Custom High  
Fidelity  
Recording

(Played by a family of wandering Gypsies)

1. BLACK EYES - 3:44
2. LATZSO DAIJO - 4:43
3. LE ROSSIGNOL - 3:55
4. CSEREBOGARE - 4:50
5. IBOYAN - 3:32

FONTANA RECORDS • CHICAGO 1, ILLINOIS

**Original Motion Picture Soundtrack  
IN THE GOOD OLD SUMMER TIME**

**MCA RECORDS**

**MCA-39083**

**MCA 5649**

**SIDE 1**

- 1. I DON'T CARE - Judy Garland 2:06**  
(H.O. Sutton—J. Lenox)
  - 2. MEET ME TONIGHT IN DREAMLAND 2:25 ASCAP**  
Judy Garland  
(L. Friedman-B.S. Whitson)
  - 3. PLAY THAT BARBER SHOP CHORD 2:22 ASCAP**  
Judy Garland and The King's Men  
(L.F. Muir-B. McDonald)
  - 4. LAST NIGHT WHEN WE WERE YOUNG 2:52 ASCAP**  
Judy Garland  
(H. Arlen-E.Y. Harburg)
  - 5. PUT YOUR ARMS AROUND ME HONEY 2:44 ASCAP**  
Judy Garland  
(A. Von Tilzer-J. McCree)
  - 6. MERRY CHRISTMAS 2:42 ASCAP**  
Judy Garland  
(F. Spielman-J. Torre)
- MGM Studio Orchestra and Chorus  
Conducted by Lennie Hayton**

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**Original Motion Picture Soundtrack**  
**GOOD NEWS**

1. **GOOD NEWS (Tait College)** Joan McCracken 2:35 ASCAP  
2. **HE'S A LADIES MAN** Peter Lawford 2:32 ASCAP

**MCA RECORDS**

**MCA-39083**  
MCA 5650

**SIDE 2**

3. **LUCKY IN LOVE** 3:05 ASCAP  
Pat Marshall, Peter Lawford & June Allyson  
4. **THE FRENCH LESSON \*** 2:28 ASCAP  
June Allyson & Peter Lawford  
5. **THE BEST THINGS IN LIFE ARE FREE** 2:54 ASCAP  
June Allyson & Peter Lawford  
6. **PASS THAT PEACE PIPE \*\*** 3:05 ASCAP  
Joan McCracken  
7. **JUST IMAGINE** June Allyson 2:48 ASCAP  
8. **THE VARSITY DRAG** 2:47 ASCAP  
June Allyson & Peter Lawford

All selections written by B.G. DeSylva-L. Brown-  
R. Henderson except \* written by B. Comden-A. Green-  
R. Edens and \*\* written by R. Edens-H. Martin-R. Blane  
MGM Studio Orchestra and Chorus Conducted  
by Lennie Hayton

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JUDY GARLAND Sings Selections  
From The Metro-Goldwyn-Mayer Picture  
**MEET ME IN ST. LOUIS**

**MCA RECORDS**

33 $\frac{1}{3}$  r.p.m.  
**MCFM 2588**

**MONO**  
(MCFM.2588A)

- 1 1
1. MEET ME IN ST. LOUIS, LOUIS (Mills—Starling) Sun Mus. Publ. Co. Ltd.  
2. SKIP TO MY LOU (Martin—Blane) Robbins Mus. Co. Ltd. 3. THE TROLLEY  
SONG (Martin—Blane) Robbins Mus. Co. Ltd. 4. BOYS AND GIRLS LIKE  
YOU AND ME (Rodgers—Hammerstein II) Williamson Mus. Ltd.  
5. HAVE YOURSELF A MERRY LITTLE CHRISTMAS (Martin—Blane)  
Robbins Mus. Co. Ltd. 6. THE BOY NEXT DOOR  
(Martin—Blane) Robbins Mus. Co. Ltd.

**JUDY GARLAND**  
With Orchestra Directed by  
**GEORGIE STOLL**

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JUDY GARLAND Sings Selections  
From The Metro-Goldwyn-Mayer Picture  
**THE HARVEY GIRLS**

**MCA RECORDS**

33 $\frac{1}{3}$  r.p.m.  
**MC FM 2588**

**MONO**  
(MC FM.2588B)

**2**

**2**

1. ON THE ATCHISON, TOPEKA AND THE SANTA FE. 2. IN THE VALLEY Where  
The Evenin' Sun Goes Down. 3. WAIT AND SEE (With Kenny Baker).  
4. SWING YOUR PARTNER ROUND AND ROUND. 5. IT'S A GREAT  
BIG WORLD (With Virginia O'Brien and Betty Russell).  
6. THE WILD, WILD WEST (With Virginia O'Brien)

(Warren—Mercer)

Robbins Music Co. Ltd.

**JUDY GARLAND**

Orchestra and Chorus under Direction  
of **LENNIE HAYTON**

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**Caliban 6048<sub>a</sub>**  
**Original Production**

**Joan Crawford**  
**Walter Huston**  
**RAIN**

SWING  
**Boogie**

RECORDS

LOS ANGELES

**33.33 RPM**

**The ROBBIE RIVERA  
&  
AJ MORA**

**PROJECT**

**This Side**

**I KNOW 1  
I KNOW 2**

**That Side**

**GROOVE TRACKY\*  
NRG TRACKY\***

All Tracks produced, arranged & mixed  
by Robbie Rivera for Juicy Music  
\*A.J. Mora for D.I.G.I.T.A.L. Planet  
Productions and Sketch Music (ASCAP).  
Special Thanks from Robbie To  
Marcel Schooler @ New Life Management  
Executive Producer: Javier Lugo

**Aqua-Boogie**  
**T R A X X**

517 TERRELL AVE LOS ANGELES CA 90042-6119-476-1288-EMAIL: AQUABOOGIE@AOL.COM-ALL RIGHTS RESERVED-1998-AB057

# aqua Boogie

T  
R  
A  
X  
X

**The** **ROBBIE RIVERA**  
**&** **AJ MORA**  
**PROJECT**

7 80965 00571 4



**THE  
GREAT WHITE HOPE**

**SIDE 1**

**TDL - 5200**

**ACT 1**

**SCENES 1 - 4**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 6

TDL - 5200

**ACT 3**

**SCENES 3 (CONCLUDED) - 5**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 2

TDL - 5200

**ACT 1**

**SCENES 5 - 7**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 5

TDL - 5200

**ACT 3**

**SCENES 1 - 3 (BEGINNING)**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 3

TDL - 5200

**ACT 2**

**SCENES 1 - 4**

**STEREO**

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**THE  
GREAT WHITE HOPE**

SIDE 4

TDL - 5200

**ACT 2**

**SCENES 5 - 7**

**STEREO**

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# Fiesta

RECORD COMPANY  
NEW YORK, U.S.A.

## LAUTER LOSE LIEDER

Peter Lauch und die Regenspfeifer

Long Playing  
33 $\frac{1}{3}$  RPM

(33-0167-A-ST)

STEREO  
FLPS 1510-A

In einem Polenstaedtchen  
(Meyer-Christ)

Ein Maennlein steht im Walde  
(Meyer-Christ)

Ach, da kommt der Gute  
(Meyer-Christ)

Ohne Hemden, ohne Hosen  
(Alzner)

Zeig mir mal dein Muttermal  
(Meyer-Christ)

ne Hochzeit ist lustig  
(Meyer-Christ)



# *Fiesta*

RECORD COMPANY  
NEW YORK, U.S.A.

## LAUTER LOSE LIEDER

Peter Lauch und die Regenpfeifer

Long Playing  
33 $\frac{1}{3}$  RPM  
(33-0167-B-ST)

STEREO  
FLPS 1510-B

In Honolulu  
(The Leightons)

Max, du hast mir was gestohlen  
(Meyer-Christ)

Wenn einer noch an Wunder glaubt  
(Meyer-Christ)

Wenn zwei jungvermählte flittern  
(Meyer-Christ)

Beim ersten Mal da tut's noch weh  
(Eisbrenner-Kasuliet)

Das Schönste auf der Welt  
(Meyer-Christ)

**DECCA**  
REGA

ffss

**FULL FREQUENCY  
STEREOPHONIC SOUND**

ffss

Depósito Legal: M. 25146-1981

**SGAE**

**Cara 1**

**64 95 086**

**The Decca Records Co. Ltd.**

**"GIGANTES DEL POP" - Vol. 34**

1. RELEASE ME (Miller/Williams/Yount/Harris) - 3'15" - 2. A MAN WITHOUT LOVE (Pace/Livraghi/Mason/Panzeri) - 3'20" - 3. THE WAY IT USED TO BE (Cassano/Conti/Cook/Greenaway/Argenio) - 3'09"  
4. QUANDO QUANDO QUANDO (Testa/Renis/Boone) - 3'15"  
5. EVERYBODY KNOWS (We're through) (Reed/Mason) - 2'10" - 6. THERE'S A KIND OF HUSH (All over the world) (Reed/Stephens) - 2'51" - 7. THERE GOES MY EVERYTHING (Frazier) - 2'50"

**ENGELBERT HUMPERDINCK**

3. P 1969 - 2, 4. P 1968  
1, 5, 6, 7. P 1967

DISTR. FONOGRAM, S. A.

AVDA. AMERICA, S/N-MADRID (27)-IMP. LUJO MET.

DECCA

REGU

ffss

FULL FREQUENCY  
STEREOPHONIC SOUND

ffss

Depósito Legal: M. 25146-1981

SGAE

Cara 2

64 95 086

The Decca Records Co. Ltd.

"GIGANTES DEL POP" - Vol. 34

1. LES BYCYCLETES DE BELSIZE (Reed/Mason) - 3'10" - 2. WINTER  
WORLD OF LOVE (Reed/Mason) - 3'20" - 3. I'M A BETTER MAN  
(For having loved you) (Bacharach/David) - 2'50" - 4. TEN  
GUITARS (Mills) - 2'40" - 5. MY WORLD (Pes/Fontana/  
Mellin) - 2'50" - 6. AM I THAT EASY TO FORGET  
(Belew/Stevenson) - 3'05" - 7. THE LAST WALTZ  
(Reed/Mason) - 2'58"

ENGELBERT HUMPERDINCK

2, 3. P 1969 - 1, 6. P 1968  
4, 5, 7. P 1967

FAB POR COFASA. AVDA. AMERICA, S/N · MADRID (27) · PERM. 6421

# VOCALION

MARCA REGISTRADA - IMPR'D BY DECCA RECORDS - A DIV. OF MCA, INC. NEW YORK, U.S.A.

## WRITTEN ON THE WIND

THE FOUR ACES

VL 73902

7-12326

SIDE 1

1. WRITTEN ON THE WIND (2:49)
2. DAY BY DAY (2:52)
3. SOMEBODY ELSE IS TAKING MY PLACE (2:28)
4. HI-LILI HI-LO (2:45)
5. AROUND THE WORLD (2:52)

Directed By JACK PLEIS

(All Selections Cleared Through ASCAP)

STEREO

STEREO

LONG PLAY

# VOCALION

MARCA REGISTRADA - MFR'D BY DECCA RECORDS - A DIV. OF MCA, INC., NEW YORK, U.S.A.

## WRITTEN ON THE WIND

### THE FOUR ACES

VL 73902

7-12327 •

SIDE 2

1. WHATEVER WILL BE, WILL BE (Que Sera, Sera) (3:09)
2. TRUE LOVE (2:36)
3. HAVE YOU EVER BEEN LONELY (Have You Ever Been Blue) (2:40)
4. MY REVERIE (3:32)
5. HEARTACHES (2:18)

Directed By JACK PLEIS

(All Selections Cleared Through ASCAP)

STEREO



LONG

PLAY

STEREO

SERAPHIM

1

1-60094  
33-1/3

**Richard Strauss:**  
**Till Eulenspiegel's Merry Pranks, Op. 28**  
**Don Juan, Op. 20**

**VIENNA PHILHARMONIC ORCHESTRA,**  
**WILHELM FURTWÄNGLER cond.**

**Recorded in Austria**

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SERAPHIM

2

2-60094  
33-1/3

**Richard Strauss:**  
**Death and Transfiguration, Op. 24**  
**VIENNA PHILHARMONIC ORCHESTRA,**  
**WILHELM FURTWÄNGLER cond.**

**Recorded in Austria**

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**FURTWÄNGLER**  
**EDITION**  
**FONIT CETRA**

DP © Arkadia 1981  
Made in Italy

FE 11 1  
M13940 - 33/30

**Franz Schubert**  
**ROSAMUNDE OVERTURE OP. 26 D 644**



**Berliner Philharmoniker**  
**Direttore: Wilhelm Furtwängler**  
Berlino, Titania Palast 15.9.1953

RESERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA VIETATE LA DUPLICAZIONE, LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE



**FURTWÄNGLER**  
**EDITION**  
**FONIT CETRA**

DP (P) Arkadia 1981  
Made in Italy

FE 11 2  
M13941 - 33/30

**Franz Schubert**  
**SINFONIA N. 8 IN SI MINORE D 759**  
**"INCOMPIUTA"**

1. Allegro moderato
2. Andante con moto

**Berliner Philharmoniker**  
**Direttore: Wilhelm Furtwängler**  
Berlino, Titania Palast 15.9.1953

RISERVATI TUTTI I DIRITTI DEL PRODUTTORE FONOGRAFICO E DEL PROPRIETARIO DELL'OPERA REGISTRATA

VIETATE LA DUPLICAZIONE. LA LOCAZIONE E L'UTILIZZAZIONE DI QUESTO DISCO PER PUBBLICA ESECUZIONE E RADIODIFFUSIONE

MASTERWORKS

**FREDERICA VON STADE  
SONG RECITAL**

**Martin Katz, Piano**

M 35127  
STEREO

**SIDE 1**  
AL 35127  
© 1978 CBS Inc.

1. Dowland: "Come again, sweet love  
doth now invite" 2:28
2. Dowland: "Sorrow, stay" 4:27
3. Purcell: "The Blessed Virgin's  
Expostulation" 10:00
4. Liszt: "Die drei Zigeuner" 5:09
5. Liszt: "Einst" :52
6. Liszt: "Oh! Quand  
je dors" 5:14

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COLUMBIA COLUMBIA  
MASTERWORKS

**FREDERICA VON STADE  
SONG RECITAL**

**Martin Katz, Piano**

M 35127  
STEREO

**SIDE 2**  
BL 35127  
© 1978 CBS Inc

Debussy: Chansons de Bilitis

1. "La Flûte de Pan" 3:00
2. "La Chevelure" 3:57
3. "Le Tombeau des Naiades" 3:12
- Canteloube: Chants de France
4. 1) "Après de ma blonde" 3:32
5. 2) "Où irai-je me plaindre?" 3:41
6. 3) "Au pré de la Rose" 1:36
7. 6) "D'où venez-vous, fillette?" 2:15
8. CAROL HALL: "Jenny  
Rebecca" 3:12

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# Angel

**35023**

(XAX-X-200) 33 1/3

**A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE**

Band 1-Bist du bei mir (No. 25 from "Clavierbüchlein für Anna Magdalena Bach") (J. S. Bach)

Band 2-Einem Bach der fließt (From "La Rencontre Imprévue," Act 3) (Dancourt-Gluck)

Band 3-Abendempfindung, K.523 (Campe-Mozart)

Band 4-Der Zauberer, K.472 (Weisse-Mozart)

Band 5-Wonne der Wehmut, Op. 83, No. 1  
(Goethe-Beethoven)

Band 6-Litanei (Jacobi-Schubert)

Band 7-Ungeduld (No. 7 from  
"Die schöne Müllerin," Op. 25)  
(Müller-Schubert)

Sung in German

Recorded in Europe

Mfd. in U.S.A.

**MONOPHONIC**



# Angel

**35023**

(XAX-X-201) 33 1/3

**A SONG RECITAL by ELISABETH SCHWARZKOPF & GERALD MOORE**  
Band 1-Der Nussbaum, Op. 25, No. 3 (Mosen-Schumann) Band 2-Aufträge,  
Op. 77, No. 5 (L'Egreu-Schumann) Band 3-Da ünten im Tale (Folk Song,  
arr. Brahms) Band 4-Och mod'r, ich well en Ding han!  
("German Folksongs," Vol. V, No. 5) (Brahms)  
Band 5-Vergebliches Ständchen, Op. 84, No. 4  
(Zuccalmaglio-Brahms)

Band 6-Wiegenlied (im Sommer) (Reinick-Wolf)  
Band 7-Hat gesagt, bleibt's nicht dabei,  
Op. 36, No. 3 (From "Knaben Wunderhorn")  
(R. Strauss) Band 8-Schlechtes Wetter,  
Op. 69, No. 5 (Heine-R. Strauss)

Band 9-Mausfallen-Sprüchlein  
(Mörrike-Wolf)

Sung in German

Recorded in Europe

Mfd. in U.S.A.

**MONOPHONIC**

# harmonia mundi



**HMU 426**

GRAVURE UNIVERSELLE

**FACE A**

(8'40-6'54-4'56)

20'39

**FRANTISEK BENDA**

**Concerto en mi mineur pour flûte et cordes**

Allegro molto

Andante

Allegro

**JEAN-PIERRE RAMPAL, flûte**

**Orchestre du Festival de Paris**

Licence Orion

LPL 4421 1Y

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# harmonia mundi



**HMU 425**

GRAVURE UNIVERSELLE

**FACE B**

(6'15-2'32-6'30-3'20-1'25-  
2'20-2'40) 25'16

**GEORG-PHILIPP TELEMANN**

**Suite en la mineur pour flûte et cordes**

Ouverture - Les Plaisirs  
Air à l'italienne - Menuet I et II  
Réjouissance - Polonaise  
Passepied I et II

**JEAN-PIERRE RAMPAL, flûte**

**Orchestre du Festival de Paris**

Licence Orion

LPL 4421 2Y

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ORIGINAL MOTION PICTURE SOUNDTRACK  
FROM WILLY BOGNER'S  
"FIRE AND ICE"

**MCA RECORDS**

**MCA-6206**  
MCA 6690

**SIDE 1**

1. FIRE AND ICE *Performed by Marietta* 4:05 ASCAP  
(Harold Faltermeyer-Tom Whitlock)  
PRODUCED BY HAROLD FALTERMEYER
2. SKI DANCING *Performed by Gary Wright* 3:59 ASCAP  
(Gary Wright)  
PRODUCED BY GARY WRIGHT
3. HEAVENS FOREVER *Performed by Panarama* 3:57 GEMA  
(Hermann Weindorf-Curtis Briggs)  
PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS
4. SAILING *Performed by Gary Wright* 4:42 ASCAP  
(Gavin Sutherland)  
PRODUCED BY GARY WRIGHT

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ORIGINAL MOTION PICTURE SOUNDTRACK  
FROM WILLY BOGNER'S  
**"FIRE AND ICE"**

1. **DOWNHILL STUFF** *Performed by John Denver* 2:50 ASCAP  
(John Denver) PRODUCED BY ROGER NICHOLS  
© 1986 RCA/Ariola International
2. **BACK TO THE MAGIC** *Performed by Gary Wright and Laurie Alda*  
(Tom Keane-Gary Wright) 4:18 ASCAP  
PRODUCED BY GARY WRIGHT

**MCA RECORDS**

**MCA-6206**  
MCA 6691

**SIDE 2**

3. **SNOW CHASE** *Performed by Panarama* 2:13 GEMA  
(Hermann Weindorf)  
PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS
4. **THE WAY I FEEL** *Performed by Gary Wright* 3:24 ASCAP  
(Gary Wright) PRODUCED BY GARY WRIGHT
5. **DREAMWEAVER** *Performed by Gary Wright* 4:19 ASCAP  
(Gary Wright) PRODUCED BY GARY WRIGHT
6. **NEPTUNE SUITE** *Performed by Panarama* 4:41 GEMA  
(Hermann Weindorf)  
PRODUCED BY HERMANN WEINDORFF AND CURTIS BRIGGS  
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**CHARLY McCLAIN**  
**WOMEN GET LONELY**

JE 36408  
STEREO

**SIDE 1**

AL 36408

© 1980 CBS Inc.

1. WOMEN GET LONELY 2:44 -L. Rogers - R. C. Bannon-  
(BMI)/(ASCAP)
2. SOMEBODY'S GOT TO SING THE SAD SONGS 3:08  
-C. Black - R. Bourke- (ASCAP)
3. LET'S PUT OUR LOVE IN MOTION 2:33 -B. Morrison -  
J. MacRae - L. Rogers- (ASCAP)
4. TOO SAD FOR LAUGHIN' 3:07 -B. Morrison -  
J. Zerface - B. Zerface- (BMI)/(ASCAP)
5. I HATE THE WAY I LOVE IT (with  
Johnny Rodriguez) 3:19  
-A. Aldridge- (BMI)

**DEMONSTRATION**  
**NOT FOR SALE**

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.



**CHARLY McCLAIN**  
**WOMEN GET LONELY**

JE 36408  
STEREO

**SIDE 2**  
BL 36408  
© 1980 CBS Inc.

1. STUCK RIGHT IN THE MIDDLE OF YOUR LOVE 2:37  
-J. MacRae - B. Morrison- (ASCAP)
2. I DON'T HAVE TO DREAM ANYMORE 3:09  
-B. Morrison - J. MacRae- (ASCAP)
3. MEN 2:27 -R. Scaife - J. Hayes- (BMI)
4. SLEEPIN' WITH A DRIFTER 3:11  
-J. Hayes- (BMI)
5. ALL BY MYSELF AGAIN 3:12  
-B. McDill- (BMI)

**DEMONSTRATION**  
**NOT FOR SALE**

"EPIC" IS A TRADEMARK OF CBS INC./MARCA REG.

STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND  
20 GREAT MOVIE THEMES

STEREO  
SIDE A

RSSD-963/2  
(RSSD-963-A)

1. THEME FROM "ZORBA THE GREEK"-Enoch Light-(M. Theodorakis) Miller Music Corp. (ASCAP) 2:28
2. TENDER IS THE NIGHT (From "Tender is the Night")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:55
3. THE SHADOW OF YOUR SMILE (Love Theme From "The Sandpiper")-Enoch Light-(P.F. Webster-S. Fain) Miller Music Corp. (ASCAP) 2:36
4. PHOENIX LOVE THEME (From "Flight of the Phoenix")-Bobby Byrne-(A. Wilder-G. Paoli) Ludlow Music, Inc. (BMI) 2:53
5. CALL ME IRRESPONSIBLE (From "Papa's Delicate Condition")-Enoch Light-(S. Cahn-J. Van Heusen) Paramount Music Corp. (ASCAP) 3:12

RE-PRODUCED FOR TWO-FER'S

BY DON THORN

©1973, ABC Records, Inc.

STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND  
20 GREAT MOVIE THEMES

STEREO  
SIDE D  
ENOCH LIGHT

RSSD-963/2  
(RSSD-963-D)

1. I COULD HAVE DANCED ALL NIGHT (From "My Fair Lady") (F. Loewe-A.J. Lerner) Chappell & Co., Inc. (ASCAP) 2:36
2. THE SOUND OF MUSIC (From "The Sound of Music") (R. Rodgers-O. Hammerstein II) Williamson Music, Inc. (ASCAP) 3:18
3. LA DOLCE VITA (D. Verdi-N. Rota) Robbins Music (ASCAP) 2:48
4. THE DAYS OF WINE AND ROSES (From "The Days of Wine and Roses") (H. Mancini-J. Mercer) Warner Bros. Music (ASCAP) 3:10
5. THEME FROM "KING OF KINGS" (Miklos Rozsa) Robbins Music Corp. 3:00

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BY DON THORN

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STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO  
SIDE B

RSSD-963/2  
(RSSD-963-B)

1. A HARD DAY'S NIGHT (From "A Hard Day's Night")-Enoch Light-(J. Lennon-P. McCartney) Unart Music Corp./Maclean Music Inc. (BMI) 2:44
2. MOON RIVER (From "Breakfast At Tiffany's")-Enoch Light-(J. Mercer-H. Mancini) Famous Music Corp. (ASCAP) 2:51
3. TONIGHT (From "West Side Story")-Enoch Light-(S. Sondheim-L. Bernstein) G. Schirmer, Inc. (ASCAP) 2:42
4. CHIM CHIM CHAREE (From "Mary Poppins")-Enoch Light-(R.M. Sherman-R.B. Sherman) Wonderland Music Co., Inc. (BMI) 1:53
5. LARA'S THEME (From "Dr. Zhivago")-Bobby Byrne-(M. Jarre) Robbins Music Corp. (ASCAP) 2:53

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BY DON THORN

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STEREO  
33 $\frac{1}{3}$  RPM



WORLD LEADERS IN RECORDED SOUND

20 GREAT MOVIE THEMES

STEREO  
SIDE C  
ENOCH LIGHT

RSSD-963/2  
(RSSD-963-C)

1. SENTIMENTAL JOURNEY (From "Ensign Pulver") (B. Green-L. Brown-B. Homer) Morley Music co., Inc. (ASCAP) 2:59
2. DEAR HEART (From "Dear Heart") (J. Livingston-R. Evans-H. Mancini) Northridge Music, Inc./Warner Bros. Music (ASCAP) 3:15
3. MORE (From "Mondo Cane") (N. Oliviero-R. Ortolani-M. Gioriolini-N. Newell) Edward B. Marks Music Corp. (BMI) 2:46
4. NEVER ON SUNDAY (From "Never On Sunday") (Manos Hadjidakis) Unart Music Corp. (BMI) 3:39
5. EXODUS (From "Exodus") (Ernest Gold) Chappell & Co., Inc. (ASCAP) 3:52

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BY DON THORN

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**STANDARDS, VOL. 1**  
**KEITH JARRETT**

**1-23793**

**SIDE 1**

- 1. MEANING OF THE BLUES** 9:22  
(Bobby Troup/Leah Worth) Northern Music ASCAP
- 2. ALL THE THINGS YOU ARE** 7:45  
(Jerome Kern/Oscar Hammerstein) T.B. Harms Co. ASCAP
- 3. IT NEVER ENTERED MY MIND** 6:42  
(Richard Rodgers/Lorenz Hart) Chappell & Co. Inc. ASCAP

**Produced by Manfred Eicher**  
**AN ECM PRODUCTION**  
**ECM 1255**

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**STANDARDS, VOL. 1**  
**KEITH JARRETT**

**1-23793**

**SIDE 2**

**1. THE MASQUERADE IS OVER 5:57**

(Allie Wrubel/Herbert Magidson)

Allison's Music Co./Magidson Music Co./Chappell & Co. Inc. ASCAP

**2. GOD BLESS THE CHILD 15:30**

(Arthur Herzog/Billie Holliday) E.B. Marks Music Corp. BMI

**Produced by Manfred Eicher**  
**AN ECM PRODUCTION**  
**ECM 1255**

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**FRANZ SCHUBERT**

**(1797 - 1828)**

**GEMA**

76976 A

**33 STEREO**

**LC 0149**

**1**

**76 976**

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**DER HIRT AUF DEM FELSEN, D. 965**

(with Guy Deplus, Clarinet)  
(11:35) P. D.

**AUF DEM STROM, D. 943**

(with Julia Studebaker, Horn)  
(10:28) P. D.

**ELLY AMELING, Soprano**  
**IRWIN GAGE, Piano / Klavier**

**FRANZ SCHUBERT**  
**(1797 - 1828)**

**FOUR SONGS ON ITALIAN TEXTS, D. 688**

No. 2: Guarda, che bianca luna (3:12)

No. 4: Mio ben ricordati (2:15)

**GEMA**

76 976 B

**33 STEREO**

**LC 0149**

**2**

**76 976**

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No. 1: Non t'accostar all'urna (2:57)

No. 3: Da quel sembiante appresi (1:25)

**GOTT IM FRÜHLING, D. 448 (2:06) P. D.**

**DIE SOMMERNACHT, D. 289b (2:50) P. D.**

**HERBST, D. 945 (2:52) P. D.**

**DER WINTERABEND, D. 938**  
(7:46) P. D.

ELLY AMELING, Soprano  
IRWIN GAGE, Piano / Klavier

VERMIETUNG, AUFFÜHRUNG, SENDUNG, ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE VERVIELFÄLTIGUNG.



*Deutsche  
Grammophon*

IC 0173

1

D. P.

Made in West Germany



2531 124

STEREO  
33

Franz Schubert  
**Symphonie Nr. 8 h-moll D.759**  
**„Unvollendete“**

1. Satz: Allegro moderato  
2. Satz: Andante con moto

Wiener Philharmoniker  
Dirigent: Carlos Kleiber

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GmbH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!



*Deutsche  
Grammophon*

LC 0173

2

D. P.

Made in West Germany

2531 124

STEREO  
33

Franz Schubert  
**Symphonie Nr. 3 D-dur D. 200**

1. Satz: Adagio maestoso - Allegro con brio
2. Satz: Allegretto
3. Satz: Menuetto. Vivace
4. Satz: Presto vivace

Wiener Philharmoniker  
Dirigent: Carlos Kleiber

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# JHUGGENAUT



SIDE I  
J-022



Produced by Black Beard  
Exec. Producer:  
Clifford Rodway

**WIRE WAIST**  
(C. MALCOM)

**SCOTTY**

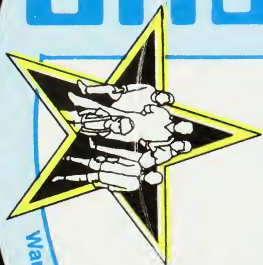
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# JHUGGENAUT



SIDE 2  
J-022

Produced by Black Beard  
Exec. Producer:  
Clifford Rodway

V E R S I O N

MAFIA & FLUXY

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# AQUARIUS

LIMITED



Prod. & Arr. by  
J. Isaacs & B. Pitters  
Exec Prod.  
Herman Chinloy  
Time 4:00 mins

SIDE 1

1. HOLD ME SQUEEZE ME

(M. Brooks)

2. DANCE MIX

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# AQUARIUS

LIMITED



Prod. & Arr. by  
J. Isaacs & B. Pitters  
Exec Prod.  
Herman Chinloy  
Time 4:00 mins

## SIDE 2

1. HOLD ME  
(M. Brooks)
2. TOUCH ME AGAIN  
B. Pitters/J. Isaacs

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**SIISIDE A**  
**GIANT**  
**SINGLE**  
**Extended Play**  
**OPG 102**

**THE WAY OLD FRIENDS DO**

(Benny Anderson & Bjorn Ulvaeus)

(Artwork Music — ASCAP)

**CARLENE DAVIS**

(P) 1983-Orange Productions

**MADE IN JAMAICA**

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**SIDE ONE**  
**GIANT**  
**SINGLE**

**Extended Play**  
**OPG 101**

**IT MUST BE LOVE**

Bob McDill-Hall-Clement) (BMI)

**CARLENE DAVIS**

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# TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

1

SPRO-9798  
X100277

## THE UNTOUCHABLE ONE

(Tom Cochrane)

Time—4:30

Falling Sky-CAPAC

Recorded at Rockfield Studios, Wales

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM

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# TOM COCHRANE AND RED RIDER

Produced & Engineered by Patrick Moran

2

SPRO-9798

X100277

## THE UNTOUCHABLE ONE

(Tom Cochrane)

Time-4:30

Falling Sky-CAPAC

Recorded at Rockfield Studios, Wales

(from the LP "TOM COCHRANE AND RED RIDER" ST-12484)

33 1/3 RPM

NOT FOR SALE

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Omilio Sparks

**Side A:**

# COLOSSAL

ENTERTAINMENT

1. This is the life (main)
2. Clear (main)

This is the life

Omilio Sparks

**Side B:**

# GOLOSSAL

ENTERTAINMENT

1. This is the life (clean)
2. Clear (clean)

This is the life



**BOHUSLAV MARTINU**  
**SEXTET FOR STRING ORCHESTRA**

- I. Lento Allegro Poco Moderato
- II. Andantino Allegro Scherzando
- III. Allegretto Poco Moderato

**ALPS-716-A**  
**STEREO**

**SIDE A**  
**33 1/3 rpm**

**PRAGUE QUARTET**  
Bretislav Movotny, Karel Pribyl  
Jaroslav Karlovsky, Zdenek Konicek  
Jaroslav Motlik - Viola  
Sasa Vectomov - Violoncello

**MARTINU**  
**PIANO QUINTET**  
I. Poco Allegro  
**PRAGUE QUARTET**  
Eva Bernathova - Piano

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MARTINU  
PIANO QUINTET

ALPS-716-B  
STEREO

SIDE B  
33 1/2 rpm

- II. Adagio
- III. Scherzo, Poco Allegro
- IV. Largo. Allegro. Largo, Vivace

PRAGUE QUARTET  
Eva Bernathova - Piano

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# angel

## 1 Jongs: Symphonie concertante I. Allegro, molto moderato/II. Divertimento

VIRGIL FOX (organ)  
PARIS OPERA ORCHESTRA,  
GEORGE PRÊTRE cond.

S-1-36984

STEREO

33-1/3

Recorded in France

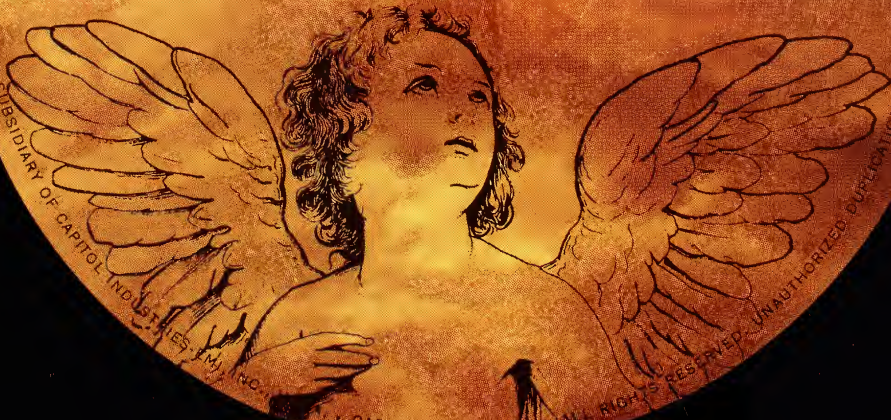
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angel

2

Jongen: Symphonie concertante  
III. Lento misterioso/IV. Toccata

VIRGIL FOX (organ)  
PARIS OPERA ORCHESTRA,  
GEORGES PRÊTRE cond.

S-2-36984

STEREO

33-1/3

Recorded in France

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# D12 world

side 1

GIT UP  
LOYALTY FEATURING OBIE TRICE  
I'LL BE DAMNED  
DUDE (SKIT)

# D12 world

side 2

MY BAND  
U R THE ONE  
6 IN THE  
MORNING  
HOW COME

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# D-12 world

side 3

LEAVE DAT BOY ALONE  
GET MY GUN  
BIZARRE (SKIT)

\*\*\*\*\*

STEVE'S COFFEE HOUSE (SKIT)  
D-12 WORLD

# D12 world

side 4

40 OZ.

COMMERCIAL BREAK  
AMERICAN PSYCHO II  
FEATURING B-REAL

BUGZ 97 (SKIT)  
GOOD DIE YOUNG  
KEEP TALKIN (BONUS TRACK)



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# Capitol®

## "The New Spirit Of Capitol"

Various

1. Little Girl ASCAP 3:20  
Steve Miller Band (Steve Miller)

SNP-6  
(SNP 1-6)

Stereo

Side 1

2. Jamie BMI 2:40  
Hedge & Donna (Hedge Capers)

3. Games People Play BMI 3:33  
Joe South (Joe South)

4. Silver Threads And Golden Needles BMI 2:19  
Linda Ronstadt (J. Rhodes-D. Reynolds)

5. July, You're A Woman BMI 3:12  
John Stewart (John Stewart)

6. A Little Girl Lost ASCAP 3:24  
David Axelrod (David A. Axelrod)

7. Boy Soldier BMI 4:18  
Edgar Broughton Band  
(R & S Broughton-A. Grant)

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# Capitol®

## "The New Spirit Of Capitol" Various

SNP-6  
(SNP2-6)

Stereo

Side 2

1. Please Don't Worry BMI 4:16  
Grand Funk Railroad (Mark Farner)
2. It's Time The Sons (The Sons) BMI 3:55
3. Astronomy Domine ASCAP 4:10  
Pink Floyd (Barrett)
4. Broke An' Hungry BMI 3:10  
Guitar Jr. (E. Shuler & H. Wilson)
5. Innervenus Eyes ASCAP 2:44  
Bob Seger System (Bob Seger-Pep Perrin-Don Honaker)
6. Red Cross Store BMI 4:48  
Mississippi Fred McDowell  
(Fred McDowell)

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POLOVETSIAN DANCES  
ROUSING RUSSIAN SPECTACULARS

SIDE

1

QUINTO ESSENCE

BORODIN  
MUSIC FROM "PRINCE IGOR"

PMC 7067-A  
STEREO

1. OVERTURE (9:56)
2. MARCH OF THE POLOVETZI (4:50)
3. POLOVETSIAN DANCES (14:15)

LOVRO VON MATAČIČ

Conducting  
THE PHILHARMONIA ORCHESTRA  
(Recorded in England)

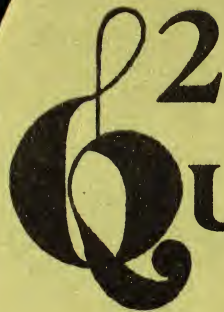
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POLOVETSIAN DANCES  
ROUSING RUSSIAN SPECTACULARS

SIDE

2



QUINT•ESSENCE

PMC 7067-B  
STEREO

1. MUSSORGSKY  
A NIGHT ON BALD MOUNTAIN (10:59)
2. RIMSKY-KORSAKOFF  
RUSSIAN EASTER OVERTURE (15:19)

LOVRO VON MATAČIĆ

Conducting

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(Recorded in England)

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**BIG BEAT**



# **TWISTA & THE SPEEDKNOT MOBSTAZ**

STEREO  
33 1/3 RPM

PR 8721  
A SIDE

## **MOBSTABILITY**

*(The Album - Clean Version)*

1. Intro
2. Crook County (Bone Crusher Mix featuring Newsense)
3. Mob Up
4. Front Porch (Featuring Danny Boy)
5. In Your World (Featuring Christopher Williams)

Produced by The Legendary Traxster for The Legendary Traxster, Inc.  
Executive Producer: Leroy Burton

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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



STEREO  
33 1/3 RPM

PR 8721  
B SIDE

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Legit Ballers 5:18
2. Mobstability 5:06
3. Party Hoes 4:35

Produced by The Legendary Traxster for The Legendary Traxster, Inc.

Executive Producer: Leroy Burton

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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



STEREO  
33 1/3 RPM

PR 8721  
C SIDE

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Warm Embrace 6:18
2. Smoke Wit You 4:26
3. Loyalty (Featuring Shock The World) 4:18

Produced by The Legendary Traxster for The Legendary Traxster, Inc.  
Executive Producer: Leroy Burton  
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**BIG BEAT**

# **TWISTA & THE SPEEDKNOT MOBSTAZ**



**STEREO**  
**33 1/3 RPM**

**PR 8721**  
**D SIDE**

## **MOBSTABILITY** *(The Album - Clean Version)*

1. Motive 4 Murder 6:11
2. Dreams 5:12
3. Rock Y'all Spot 5:28

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Executive Producer: Leroy Burton  
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# SAUCE

**SIDE A:**



**KOCH**  
records



**RED JIANT**

## “\$ 1000 DOLLAR FIT”

**1. CLEAN    2. DIRTY    3. INSTRUMENTAL**

WRITTEN BY- E. ANDREWS, TERRANCE A. HARRIS, L. FLEMING

PRODUCED BY -LORENZO “MO BEATS” FLEMING FOR LUCKY 12/ RED JIANT RECORDS

PUBLISHED BY- MOST CREATIVE IMPACT MUSIC (BMI)

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# SAUCE

**SIDE B:**



**KOCH**  
records



**RED JIANT**

## “POP & ROLL”

- |                 |                         |
|-----------------|-------------------------|
| <b>1. CLEAN</b> | <b>2. SQUEAKY CLEAN</b> |
| <b>3. DIRTY</b> | <b>4. INSTRUMENTAL</b>  |

WRITTEN BY- E. ANDREWS, TERRANCE A. HARRIS, L. FLEMING

PRODUCED BY -LORENZO “MO BEATS” FLEMING FOR LUCKY 12/ RED JIANT RECORDS

PUBLISHED BY- MOST CREATIVE IMPACT MUSIC (BMI)

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# FIEND

presents

Go Hard  
or  
Go Home



**SIDE 1**

- 1. Baller 4 Real (street)**
- 2. Baller 4 Real (radio)**
- 3. Baller 4 Real (instrumental)**

*Produced by Fiend*

**For Crack Alley Music/Fiend ent./BMI**

*For Booking or*

**More Info Street Customs Management**

**Mousa Hamdan (504)234-1809**

**(504)243-1422**

**fiendentertainment@hotmail.com**

# FIEND

presents

Go Hard  
Go Home



**SIDE 2**

- 1. Already (street)**
- 2. Already (radio)**
- 3. Already (instrumental)**
- 4. Get Bucked (street)**

*produced by*

**Fiend For Crack Alley Music/Fiend Ent./BMI**

**Get Bucked produced by**

**Odell for dellsong music/medicine men/BMI**

*For Booking or*

**More info Street Customs Management**

**Mousa Hamdan (504)234-1809**

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Army ROTC

# OUTLOOK

90-second Programs  
with David Lampel

SIDE ONE

FOR BROADCAST:  
AUGUST 24 - SEPTEMBER 6, 1981

1. Magic Johnson
2. Trudie Edwards
3. Quincy Jones
4. Prof. Everton Barrett
5. Nikki Giovanni
6. Alex Haley
7. Earl Monroe (rap)

8. Ralph McDonald
9. Eartha Kitt
10. Sugar Ray Leonard
11. Minority Journalists
12. Sherman Hemsley
13. Delores Lowe Friedman
14. George Rogers

Series 20

Produced by Narwood Productions, Inc., 40 East 49 St., NYC 10017



Army ROTC

# OUTLOOK

90-second Programs  
with David Lampel

SIDE TWO

FOR BROADCAST:  
SEPTEMBER 7 - 20, 1981

1. Skyy
2. Dr. Gregory Simms
3. Mary Jaynes Paterson
4. Carl Joseph (rap)
5. Land Grant Colleges
6. Susan Taylor
7. Lou Gossett, Jr.

8. Preston Pearson
9. Prince
10. Simon Gordine
11. Julius Erving
12. Traditional Colleges
13. Mean Joe Green (rap)
14. Franklin Thomas

Series 20

Produced by Narwood Productions, Inc., 40 East 49 St., NYC 10017